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· VENICE ·

THE DUCAL PALACE

(PALAZZO DUCALE)

.....
HISTORICAL-ARTISTIC GUIDE
WITH NINETY-ONE ILLUSTRATIONS
.....

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VENICE

THE DUCAL PALACE

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VENICE

THE DUCAL PALACE

HISTORICAL AND ARTISTIC GUIDE

ILLUSTRATED WITH 44 PLATES OUT OF TEXT

BY
MAX LONGARO

Translated by EDVIGE FERRARI

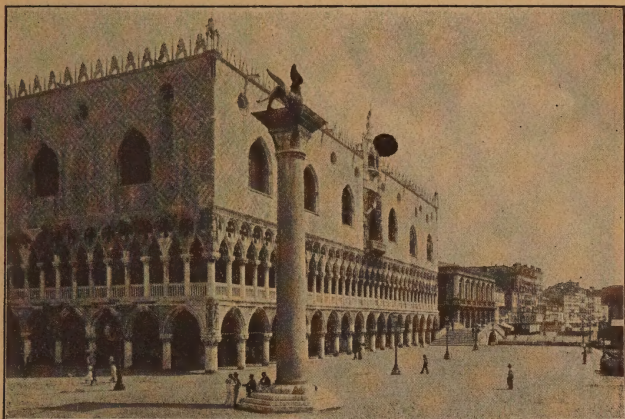


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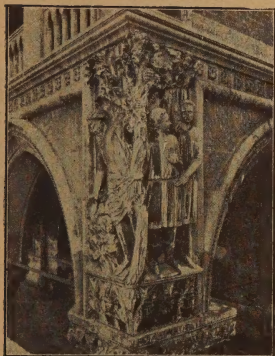
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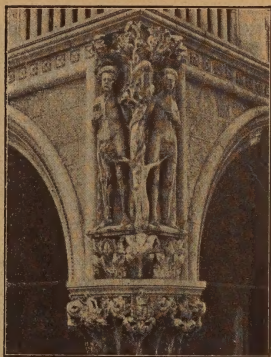
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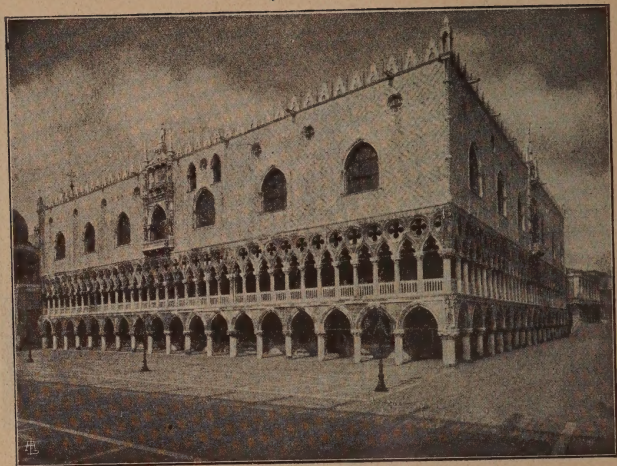
Quay front.



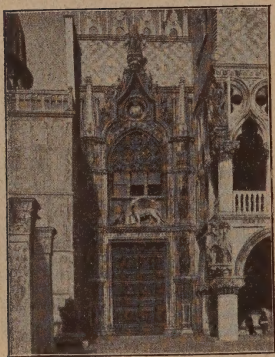
Corner of the Bridge of the Straw.



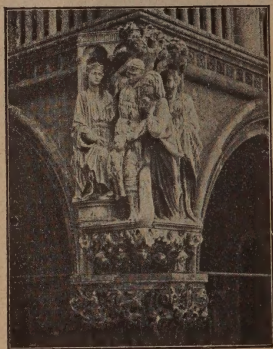
Corner of the Piazzetta.



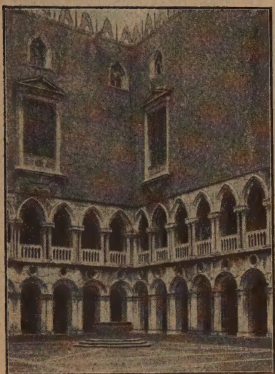
Piazzetta front.



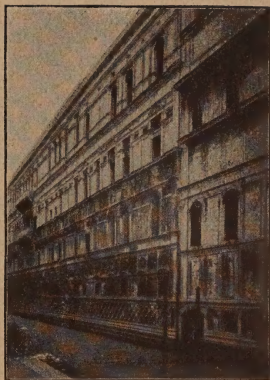
Porta della Carta.



Corner of the Porta della Carta.



Angle in the court.



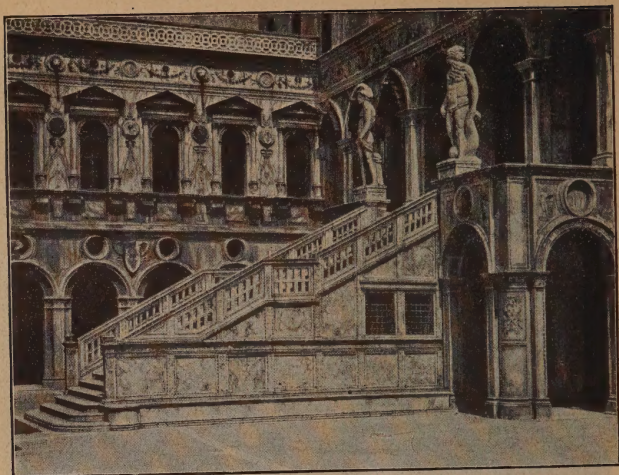
Front facing the Rio di Canonica



Well-head, by Alberghetti.



Well-head, by Niccolò de' Conti.



Giants' staircase and ex-church of St. Nicoletto.



Facade of the Palace on the inside court.



At the time when King Pepin went with his Franks against Venice (809), the Venetians had to experience how weak the position of Metamauco (Malamocco) was, and how much open to sudden assaults. They consequently determined to carry the seat of the government to Rivoalto, and during the first years of the 9th century the first palace of the Doges was built.

With its towers and drawbridges it certainly looked at that time more like a fortress than like a palace; and the more so as on the side looking out on the sea it was protected by high battlemented walls.

Traces of an old channel making its way through the *Piazzetta* (little square) towards the *Porta della carta* (Gate of the paper) were recently discovered; and there is ground for believing that the walls now clothed in marbles, inside which St. Mark's treasure is at present preserved, are remains of those walls which formed once the ancient towers. Set in a corner we can still see a group in porphyry representing men embracing one another, perhaps kings sealing a pact of alliance. In my opinion the very big walls supporting the Duke of Urbino's monument and forming the Foscari Gate, through which the *Scala dei Giganti* (Giant's staircase) is entered, most probably belonged originally to the ancient square tower.

But of the old palace, burnt down in 976, when a conspiracy ended the tyrannical government of Doge Candiano IV, nothing remains to-day. The building erected by his successor Pietro Orseolo was utterly destroyed; a new wing, added by Doge Ziani (1173-78), was also pulled down, and the same happened to the subsequent additions and restorations, executed till in the first years of the 14th century.

About 1309 a portion of the ancient palace having been demolished, the southfront of the present structure was built. The new edifice was conceived under the suggestion of oriental architecture. It was probably intended at first as a two-storied building, with the *portico* and the *loggia* surmounted by a projecting roof. And we know that in 1340, when the old room of the great council proved itself too small, the Venetians raised a new hall above the room of the *Signori di notte*⁽¹⁾, a portion of the *loggia* and the *Cataveri* office⁽²⁾ (1342).

The Doges' palace and the adjoining church of Saint Mark, a structure so daring and original that the world is never tired of wondering at, did not come from the soul of one artist, but has been the result of many subsequent changes.

Amongst the workmen who worked at the palace in the 14th century let us remember Pietro Baseggio and his son in law Filippo Calendario, who was hanged for having taken a part in Marin Faliero's plot (1354).

The outside.

The front along the quay and that along the *Piazzetta* as far as the seventh big pillar counting from

(1) The institution of the *Signori di notte* (night gentlemen) dated from 1240. In the beginning they were only two, and later on there were more gentlemen appointed to take care of the town during the night.

(2) The *Cataveri* were magistrates who looked after the town-property, preserving and recovering the estates, the tax on the revenues, the vacant inheritances, and all things found on earth or sea.

the south-west corner, were finished in the 14th century, the big window on the lagoon was completed in 1404, being Doge Michele Steno, whose coat of arms may still be seen there ⁽¹⁾.

The remaining part of the front towards the square was erected in the 15th century on the site once occupied by the above mentioned wing of Doge Ziani (1173-78).

It is now to be remembered that considering how frightfully expensive, building was in those times, the Council had imposed a fine of 1000 ducats, which was then an enormous amount of money indeed, on any one who should dare to suggest the demolition of the Ziani wing. Having complied to the law by paying the fine, Doge Tommaso Mocenigo asked to have this portion of the building pulled down (1413-23); but his wish was not satisfied till 1424, when on the Ducal throne sat Francesco Foscari. Architects of the new additions were Giovanni Bon, his son Bartolomeo and their kinsman Pantaleone Bon. In 1493 father and son began the erection of the *Porta della carta*, which was completed in 1442.

Each outside corner of the palace is decorated with statues; one group surmounting the capital of the ground floor pillars, and the single figure of an archangel standing on the column of the *loggia*. At the *Ponte della paglia* (bridge of the straw) we see the archangel Raphael, the protector of trades, accompanied by Tobia; on the *piazzetta* corner the archangel Michael, the warriors' patron; near the *Porta della carta* the archangel Gabriel, embodying politic and diplomacy. And below these, on the abacus of the capitals we find, following the same order: Noah with his two

(1) The old statue at the top having fallen down, it had to be made anew. The lion with the praying Doge was pulled down in 1797.

sons covering him, i. e. charity; Adam receiving the apple from Eve, i. e. human weakness against temptations, and the judgment of Solomon typifying wisdom in justice. The *Porta della carta* is likewise decorated according to the symbolism of the time; on the octagonal pilasters are four virtues: Prudence, Strength, Temperance and Charity; higher up stands the statue of Justice.

The capitals of the exterior colonnade, all very finely carved, and representing famous men, arts, scenes of the every day life, vices and virtues seem also to have been intended as means of instruction for the people.

Of the sculptors who created these wonderful works nothing or very little is known; the simply called themselves *tajapiera* (cut-stone). The two *sotii fiorentini* (florentine partners) who signed in this way the marvellous capital on the corner near the *Porta della carta*, were probably Pietro di Nicolò from Florence and Giovanni di Martino from Fiesole; we find other works in Venice by the same artists (the monument to Malipiero in S. Giovanni e Paolo); and to them might perhaps be assigned the judgment of Solomon. Noah has been ascribed by some critics to Marco Romano; but after all we must be contented with admiring the beautiful works, no matter if the author has sunk for ever in the dark pit of the unknown.

While inspecting the outside of the palace, let us remember that the balcony on the *Piazzetta* is not of the same epoch as the façade; it is believed to be after the design of Sansovino, and was completed under Doge Andrea Gritti (1523-38), when the books were taken away from the Scrutiny hall; the statues decorating it are by Pietro from Salò and Danese Cattaneo, pupils of the celebrated architect. The

group of the lion with the Doge is a modern work, the old one having been pulled down in 1797.

The outside walls of the Ducal palace are not founded on piles; but they lay on a wide larch wood raft.

All the sculptures are in Istrian stone; and so are the pillars, except two in the *loggia* towards the *Piazzetta*; these are in red marble of Verona, and from between them were read the sentences of death; while the executions ordinarily took place between the two big pillars in the square below. In early times some political criminals were tried between the two red columns.

Through the *Porta della carta* we enter a porch leading towards the great Giants' staircase. At the end of this porch is a decorated portal, called after the name of the Foscari family, owing to the fact that its erection, although finished in the days of Doge Cristoforo Moro (1462-71), was Francesco Foscari (1). Architects and sculptors were Bartolomeo and Pantaleone Bon.

The court.

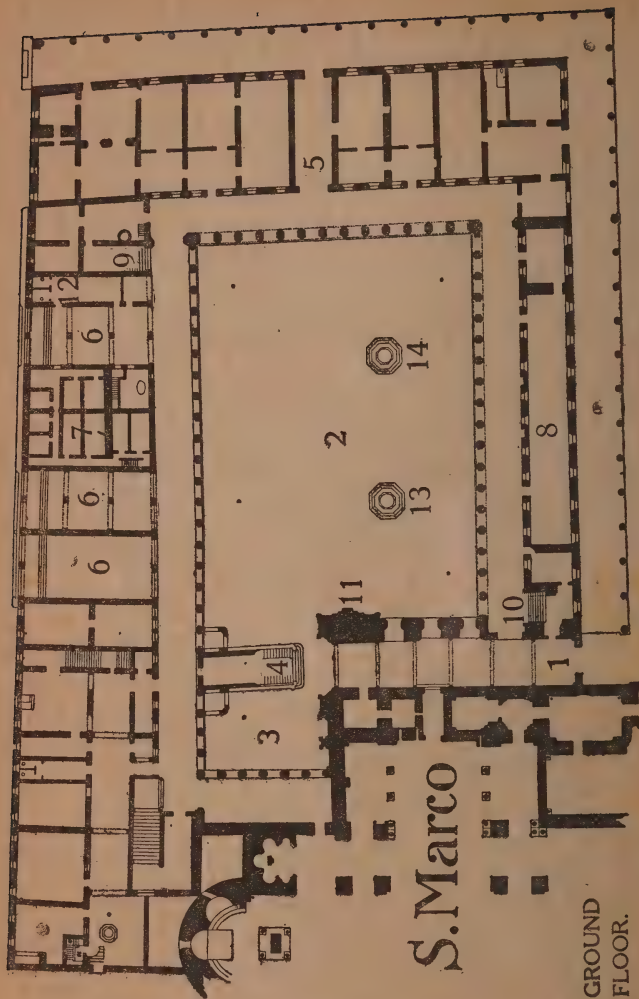
Arco Foscari.

The famous statues of Adam and Eve, by Antonio Rizzo, were placed there some time later, and also that of the Valet which is at the left of Duke of Urbino's statue. The statue of Eve is in bronze, now; the original one, in marble, was taken away, for it was damaged by the saltiness. Probably, the same precaution will be necessary, also for the two other statues.

Close by the porch there was once a staircase covered with lead, ascending to the *loggia* on the

Foscari staircase.

(1) The architecture of the monument to Francesco Foscari in the church of the Frari is no doubt by the same artificers who raised the Foscari portal.



1. *Porta della Carla*.
2. Court.
3. Senators' court.
4. Giants' staircase.

5. Gate of the wheat.
6. Landing places.
7. Prisons.
8. Old stables, now Architectural Museum.
9. Censors staircase.

10. Foscari staircase.
11. Mon. to the Duke of Urbino.
13. Well-head by Alberghetti.
14. Well-head by Niccolò dei Conti.



Foscari Porch.



Clock front.



Bridge of Sighs.



Statue of Eve, by A. Rizzo.



Statue of Adamo, by A. Rizzo.

side of the *Piazzetta*; this was called either Foscarei or Foscara staircase, or the leaden staircase, and had to be demolished in 1602, when the *proto* Manopola and Pietro from Cittadella went on building the so-called clock-front (1).

It was then that the arches of the ground floor porch were opened in the walls supporting the *loggia*; a bold work indeed, showing how wonderfully clever those old Venetian architects were.

Let us remember here that the ground floor of the wing built in 1424 was originally occupied by the stables and the stablemen's lodgings, which had to be removed when the arches were erected.

The Giants' staircase is perhaps to be regarded as the most precious jewel conveyed to us by the Venetian Renaissance. It was devised by Antonio Rizzo, but completed by Pietro Lombardo, who succeed him as *proto* (1). At the top of the staircase are two big statues by Jacopo Sansovino, representing Mars and Neptune; but the pedestals, as the inscription informs us, were replaced in the 18th century.

Note how the picturesque façade at the side of the great staircase on the little court called the Senators' court, a beautiful piece of architecture by Pietro Lombardo (1438-1501), is still improved by the quiet and most elegant polychromy of the marbles.

The east-front of the court looks the most decorated; it is the result of many subsequent embellishments brought forth by different artists. Its main body, extending to the entrance of the golden staircase, was planned by Antonio Rizzo; but it was Pietro Lombardo who carried out the work, and stamped on

Porch in the court.

The Doge's stables.

The Giants' staircase.

Ex church of St. Nicoletto.

(1) The trace of the ancient Foscara staircase has been marked with a band of white stone when the foundation were found.

this range of buildings, as well as on the church of St. Nicoletto, the arms of the Barbarigo family (1403-1501). The portions of this front, bearing the arms of the Donato, were built by Antonio Scarpagnino. Strange that this last part of the structure ought to have been begun as well as finished, during the rule of a Donato: Francesco Donato (1544-53), Leonardo Donato (1602-12).

The difference of the epochs becomes fairly evident if only we look at the details which are of a very fine taste in the Lombardesque masonry, and then more and more puffy and carelessly executed as the 1600 grows near.

Big windows
of the Great
Council and
Scrutiny.

The big windows were inserted in the brick-walls to give air to the rooms. The one opening into the hall of the great Council was made in 1525, Doge F. Donato; those of the Scrutiny date from 1650, Doge Fr. Molino.

Well-heads.

The two well-heads ⁽¹⁾ look like exquisite works of art; they are not in marble as usual but in bronze. Alberghetti was author of the one nearer to the *Porta della carta* (1559); Nicolò dei Conti of the other one (1556).

It was close by this second cistern that went up the open staircase on which Marin Faliero was beheaded (1354); the Giants' staircase did not yet exist at that time.

The foundations of this staircase were also found and the traces are marked on the trachyte floor with white stone for the remains "di vivo" and with red stone for the remains built with bricks.

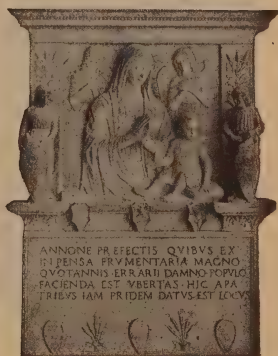
(1) Rather than wells these are really cisterns gathering rain-water from the roofs of the court. Venetian people were known all over the world for their cleverness in making cisterns.



Angle of the Loggia on the Piazzetta.



View of the Golden staircase.



Virgin of the Wheat.



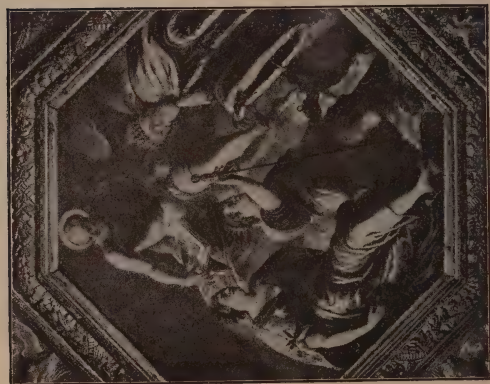
Square vestibule on the top of the Golden staircase.



Hall of the Four Doors - Neptune bringing presents to Venice,
by G. B. Tiepolo.



Hall of the Four Doors - Doge A. Grimani kneeling before Faith,
by Tiziano Vecellio.



Doge Priuli, Venice and two Virtues.
Square Vestibule.



Detail of the ceiling.

The front of the palace along the canal was planned by Antonio Rizzo (except the portion in bricks, belonging to the old building of the 14th century); and he began to build it in 1484; Pietro Lombardo, who was *proto* after him (1498), carried out the work, which was not completed till 1550, under the direction of Antonio Scarpagnini, Fr. Donato being Doge.

Front along the "Rio di Canonica".

The bridge of sighs is supposed to have been erected by Antonio Contino, the architect who, after Antonio da Ponte's death, finished the structure of the new prisons, while Pasquale Cicogna was Doge (1585-1595).

Bridge of Sighs.

After ascending the Giants' staircase, stop before the stone commemorating the visit of king Henry III of France (1574); the rich ornamentation all round the tablet is by Alessandro Vittoria.

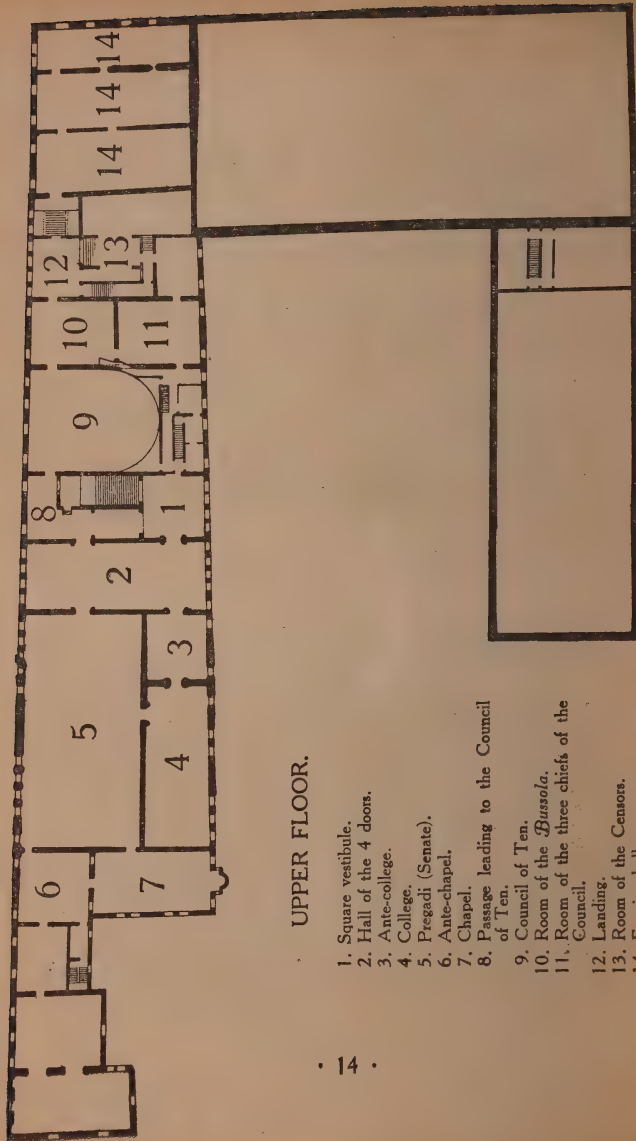
Stone commemorating Henry III.

Under this stone is a decorated frame, on the lower part of which may still be seen some hooks used of old for hanging gorgeous clothes in the occasion of the coronation of the Doge; and there assembled the greatest personages of the Republic.

Turn to the left and enter the already mentioned ex-church of St. Nicoletto, once decorated with frescoes by Tiziano, now totally ruined. At each side of the doorway, through which the golden staircase is entered, notice two columns surmounted by the statues of Atlantes and Hercules, both by Tiziano Aspetti. The golden staircase was decorated by Ales. Vittoria, Battista Franco, J. Sansovino and Segalino.

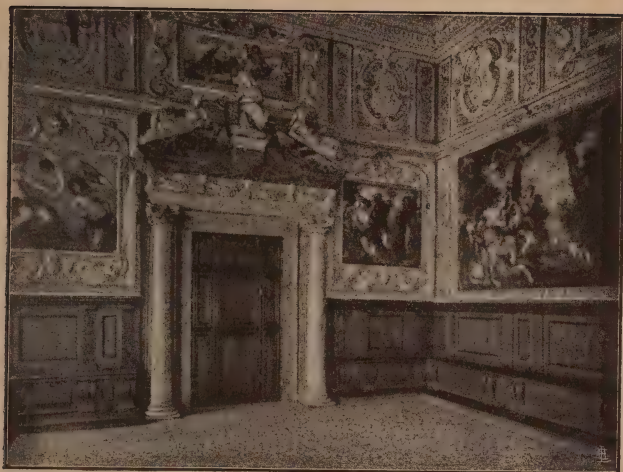
Golden staircase.

The door close by the golden stairs gave admission to the lower Chancery, and from this the Avogaria offices, the prisons and the Censors' room were approached. Farther on is the staircase which went up to the hall of the Great Council, and the Council of Ten.

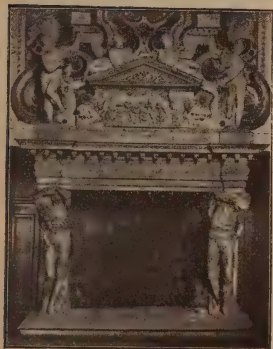


UPPER FLOOR.

1. Square vestibule.
2. Hall of the 4 doors.
3. Ante-college.
4. College.
5. Pregadi (Senate).
6. Ante-chapel.
7. Chapel.
8. Passage leading to the Council of Ten.
9. Council of Ten.
10. Room of the *Bussola*.
11. Room of the three chiefs of the Council.
12. Landing.
13. Room of the Censors.
14. Fencing hall.



View of the Ante-College Room.



Chimney-piece, from a design
by V. Scamozzi.



View of the Hall of the
Four Doors.



Ceiling of the Ante-College Room, by Paolo Veronese (Caliari).

Walking down the south side we come to the *Uffici del Piovego* (Officium Publicorum) and the Night Gentlemen's room, which was afterwards divided in several offices: *Auditori nuovi e nuovissimi* (new and very new auditors); vacant estates, etc.

Note on the west side of the court a flat arch of white and red marble, leading to the now reopened *loggia* Foscara, which runs in the direction of the *Piazzetta* through almost all the structure of 1424.

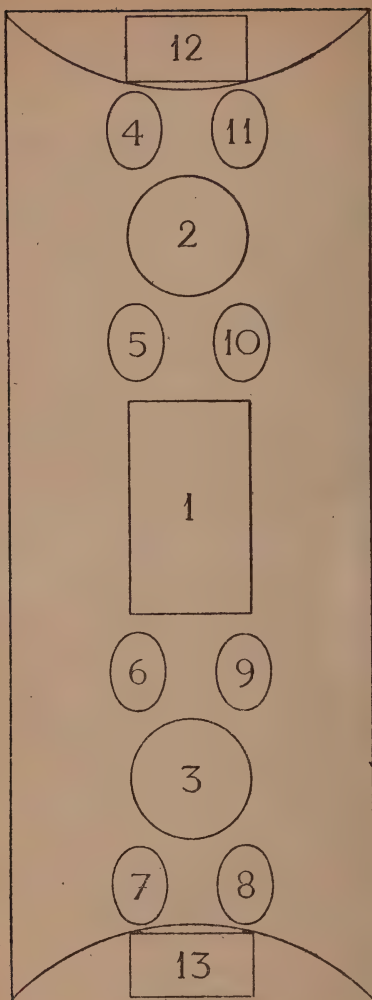
This *loggia* was, towards 1600, shut with gates and glazings (traces can still be seen) to place in it offices, and in fact, there was the place of: the Magistrato alla Petizione (Magistrate at the Petition), the Magistrato alle Procuratie (Magistrate at the Procuratie) the Magistrato del Mobile (Magistrate of the Furniture and the Magistrato del Forestiere (Magistrate of the Foreigner).

Foscara Loggia.

We then reach the descending staircase which derived perhaps its wrong name of Foscara from the fact that it had to be built in 1609 to replace the Lead or Foscara staircase Monopola had demolished. At the end of the *loggia* is an arch bearing the arms of Doge Marcantonio Memmo (1612-15), through which the staircase ascending to the Voting hall is entered.

Ascending the first steps, at the right side we see a door which led to the Magistrato del Sindaco (Magistrate of the Mayor) and to the office over the Monastery; at the left side another door which led to the Magistrato dell'Esaminadore (Magistrate of the Examiner).

On the occasion of the Congress amongst the scholars, held in Venice in 1847, the *loggia* was first adorned with busts of famous Venetian men. It was not a very lucky idea, and it had, broadly speaking, an even worse actuation, except for the busts of Leonardo Loredan and Lazzaro Mocenigo by Borro.



HALL OF THE FOUR DOORS.

Ceiling :

1. Jupiter surrounded by
Gods grants to Venice
the empire of the sea.
- *Jacopo Tintoretto.*
2. Juno surrounded by
nymphs - *J. Tintoretto.*
3. Free Venice - *J. Tin-*
toretto.
4. Istria - *J. Tintoretto.*
5. Brescia - *J. Tintoretto.*
6. Treviso - *J. Tintoretto.*
7. Vicenza - *Bambini.*
8. Altino - *Bambini.*
9. Friuli - *J. Tintoretto.*
10. Padua - *J. Tintoretto.*
11. Verona - *Paoletti.*

Above the windows :

12. Venice leaning on the
world - *Niccolò Bam-*
bini.
13. Neptune offering to Ve-
nice the treasures of the
sea - *G. B. Tiepolo.*



Ante-College Hall - Venus, Mars and Athena, by Tintoretto (Robusti),



Ante-College Hall - Rape of Europe, by Paolo Veronese (Caliari).



Ceiling of the College Hall - Dialectis known as Industry,
by Paolo Veronese (Caliari).



Ceiling of the College Hall - Faithfulness, by Paolo Veronese (Caliari).

On the outside *loggia* towards the *piazza*, traces are still to be seen of the exhibitions which were held once by the guilds of the different arts and crafts on the occasion of the presentation of the Dogress. At the far end of the *loggia* note a very fine bass-relief set in the wall; it represents the Virgin, and used to decorate the office of the *Magistrato delle biade* (magistrate of the corn); it is supposed to have been executed by Pietro Lombardo at the time of Doge G. Mocenigo (1477-85).

On ascending the golden stairs we reach the square vestibule, leading to the big halls of the second floor.

The carved and gilded wood ceiling has, in the middle, an octangular panel, painted by *Jacopo Robusti*, called *Tintoretto*. There is Doge Gerolamo Priuli's figure, and he is presented to Venice by his Patron Saint, and Justice gives him the sword. Also the other small rectangles of the ceiling, in which we can see boys and *chiaro-scuri*, are by Robusti. On the walls four paintings are hung, in their old place, as they were at the fall of the Republic. They represent: Christ in the Orchard, which is believed to be painted by Paolo Veronese, St. John the Evangelist, who is writing the Apocalypse, by Francesco Bassano, the Angel who announces the Messiah to the shepherds; which is also assigned to Bassano, and Adam and Eve after the expulsion from the Earthly Paradise, which is assigned to Paolo Fiammingo.

The door on the left would lead us into the Ducal Chancery; that on the right opens into the hall known as the hall of the Four doors. This saloon is one of Andrea Palladio's most charming and beautiful achievements; the great architect had the gorgeous ceiling decorated with stuccos by Bombarda. and painted by J. Tintoretto.

The hall
of the Four
doors.

The walls are covered all round with canvases: beginning from the side on which we enter and counting from left to right, the subjects are as follows:

1. Doge Marino Grimani (1595-1606) praying before the Virgin, under the protection of St. Mark, St. Marina and St. Sebastian (picture by G. Contarini).
2. Faith in glory: St. Mark and the Doge Antonio Grimani kneeling (by Tiziano Vecellio).
3. Reconquest of Verona (by Gio. Contarini).
4. The Persian envoys offering presents to the Doge Marino Grimani (by Gabriele Caliarì).
5. Henry III arriving to Venice (A. Vicentino).
6. The Norimberga envoys receiving the Venetian laws (by G. Caliarì).

Ante-college.

The door facing the one through which we had entered the hall, gives admission to the Ante-college. The ceiling ornamentation and the frieze of this room were devised by Vincenzo Scamozzi. The figures in the chimney-piece were executed by Tiziano Aspetti, and the stuccos by A. Vittoria and Bombarda; Paolo Caliarì, surnamed the Veronese, painted the beautiful ceiling. In the frieze running all round the ceiling, some little scenes are inserted, painted by Fr. Montemezzano, pupil of Veronese.

In 1713 the walls of this saloon were decorated with pictures set in stucco frames.

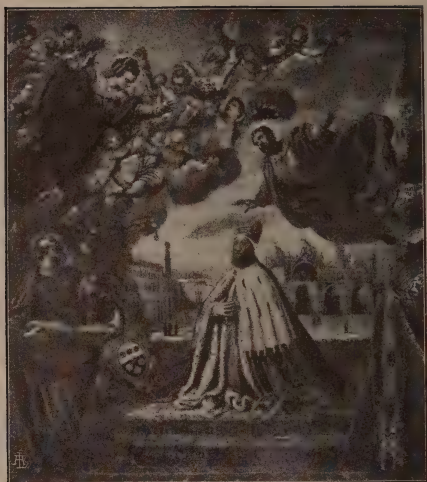
After the fall of the Republic the ceiling underwent some restorations; and some of its gildings, and friezes of this saloon were (in order to economize) executed in bronze instead of gold, and some were whitened. When it was restored again, after the war, the ancient gildings were renewed, and now, the saloon appears in all its pomp, which harmonises admirably with the taste of Paolo Veronese and the ovals were restored by Carlo Bevilacqua in 1814, and at that time the paintings by Ricci, Tintoretto and Bonifazio had brought here.



Ante-College Hall - Ariadne, Venus and Bacchus,
by Tintoretto (Robusti).



College Hall - Peace and Justice present
omages to Venice.



Senate Room - Doge Leonardo Loredan
before the Virgin.



College Hall - Detail of the « Marriage of
St. Catharine », by Tintoretto.

Counting as before from left to right, the subjects are as follows:

1. Mercury and the Graces (by J. Tintoretto).
2. Vulcan's forge (by J. Tintoretto).
3. Jacob on his return from Canaan (by Jacopo da Ponte called Bassano).
4. Rape of Europe (by Paolo Veronese).
5. Pallas driving away Mars (by Tintoretto).
6. Ariadne crowned by Venus and saluted by Bacchus (painted by J. Tintoretto).

In this room the ambassadors gathered before being admitted into the adjoining hall of the College, where the Doge, attended by his *savi* (sages), counsellors and chiefs, gave them audience. All these dignified personages together formed the College: and they also met in order to discuss the most secret and delicate questions of the State.

Hall of the
College.

These rooms are perhaps the richest in the palace; even the doors being of precious woods, which the Republic managed to obtain in the Liban, with many difficulties and at a high price.

The magnificent ceiling of the hall of the College was schemed out by Antonio da Ponte. The chimney-piece is by Girolamo Campagna.

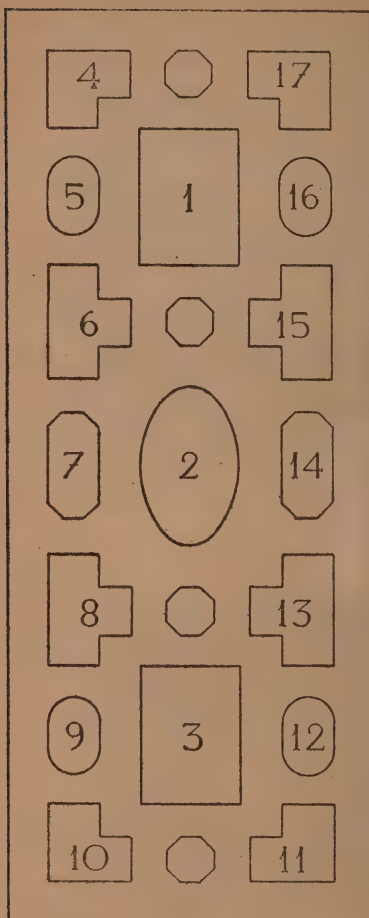
Paolo Veronese painted the medallions in the ceiling, and the picture above the throne; the scenes on the walls were executed by J. Tintoretto.

From left to right the subjects are as follows:

1. The Virgin with the Saints Mark, Bernardino, Ludovicus, Marina and the Doge Andrea Gritti.
2. The marriage of St. Catharine, the Saints Joseph, Mark, Francis and the Doge Francesco Donato escorted by Prudence and Temperance.
3. Doge Nicolò da Ponte kneeling before Our Lady and the Saints Joseph, Anthony the abbot, Mark and Nicolas.
4. Doge Alvise Mocenigo and two of his brothers adoring the Saviour, introduced by St. Mark, the Baptist, St. Nicolas, St. Andrew.

COLLEGE HALL.

Plan of the ceiling by Paolo Veronese.



1. Mars and Neptune with winged children carrying helmets and marine shells.
2. Faith and underneath a sacrifice after the style of the ancient Law.
3. Venice enthroned on a globe, attended by Peace and Justice.
4. Fortune.
5. Alexander's strength.
6. Simplicity.
7. Alexander's sacrifice.
8. Mildness.
9. Selenco's justice.
10. Faithfulness.
11. Plenty.
12. Caronda's firmness.
13. Watchfulness.
14. Decius offering to give his life for his country.
15. Industry or dialectics.
16. Silla's fortitude.
17. Moderation.

Over the Ducal throne is the Saviour in Glory surrounded by angels, and Doge Sebastiano Venier, Venice and Faith rendering thanks for the victory of Lepanto. The Doge is introduced by St. Mark; behind him stands Agostino Barbarigo, the heroic *provveditore* (purveyor) who lost his life in the battle. St. Justine, on whose day the battle was fought, is also represented here. The picture is by Paolo Veronese.

To convey an idea of this ceiling we give here its general plan, showing the different places of the all-gories inserted in it.

The door facing the windows gives access to the Pregadi's room, or Senate. This saloon has a richly carved and gilded wood ceiling, not unlike the one in the College hall. It is a work of the late 16th century and was executed by Cristoforo Sorte. The throne and the bench, showing a more modern style, were restored in the 18th century; and Domenico Tiepolo painted above the seats two chiaro-scuro representing: Cicero speaking in the Senate, and the crowning of Demostenes.

Pregadi's or
Senate room.

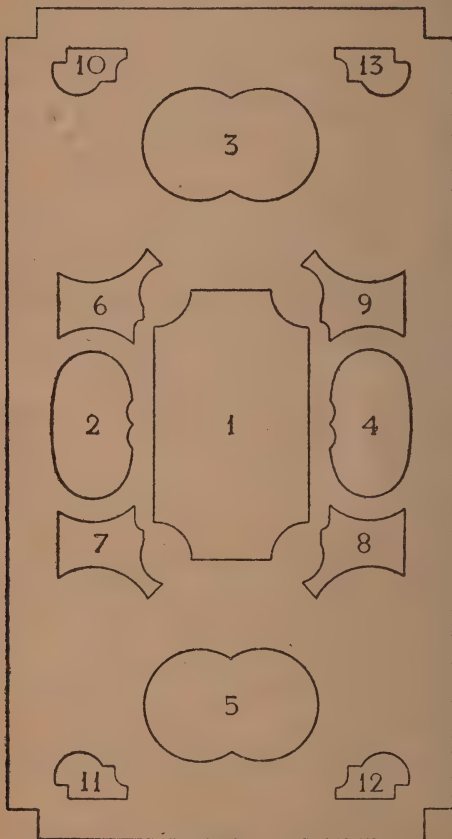
Beginning from the wall facing the throne and turning from left to right as before, the subjects of the pictures are as follows:

1. The Savior above, in clouds, with the Virgin and St. Mark, and the Doges Lorenzo and Girolamo Priuli kneeling below respectively attended by their patron Saints Lawrence and Jerome (by Palma il Giovane).
2. (Between the windows). St. Lorenzo Giustiniani elevated to the dignity of first Patriarch of Venice (ascribed to Marco Vecellio).
3. (Also between the windows). The philosopher Ptolemaeus in chiaro-scuro (by Palma il Giovane).
4. (Over the throne). The dead Christ supported by angels, worshipped by the Doges Pietro Lando and M. A. Trevisan, and their patron Saints (by J. Tintoretto).
5. Obedience (chiaro-scuro by Palma il Giovane).
6. Doge Francesco Venier presenting to Venice the cities of Brescia,

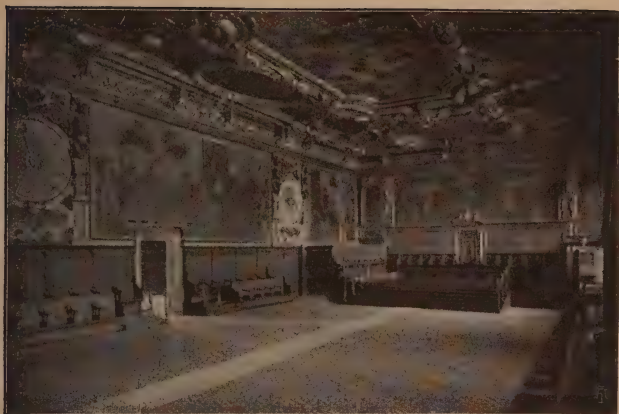
" PREGADI'S ROOM "

Plan of the ceiling.

1. Venice enthroned as queen of the sea, among the Gods; Tritons and Nereids rising from below and bringing her presents of pearls, sea-shells and corals - *J. Tintoretto.*



2. Vulcan's forge - *A. Vicentino.*
3. The mint, workmen making coins, and other episodes - *M. Vecellio.*
4. The Doge and the Senators receiving historians and poets under the protection of the Republic - *Altense.*
5. Doge Pasquale Cicogna adoring the Eucharist - *T. Dolabella.*
6. A Warrior - *A. Vicentino.*
7. A Warrior - *A. Vicentino.*
8. A philosopher - *Palma il Giovane.*
9. A philosopher - *Palma il Giovane.*
10. Liberty - *M. Vecellio.*
11. Eloquence - *J. Tintoretto.*
12. Truth - *J. Tintoretto.*
13. Industry - *M. Vecellio.*



View of the Senate Hall.



Senate Room - The dead Christ supported by Angels, by Tintoretto, and chiaroscuro, by G. B. Tiepolo.



Ceiling of the Senate Room - Venice receiving the treasures of the sea,
by Tintoretto (Robusti).

Udine, Padova and Verona, typified by beautiful women (ascribed to Palma il Giovane). A clock with the constellations and the phases of the moon.

7. Doge Pasquale Cicogna adoring the Savior to whom he is introduced by St. Mark; to the right Faith, to the left Justice and Peace embracing; and in the distance a figure representing Candia (by Palma il Giovane).
8. Doge P. Loredan setting the Venetian lion against Europe on a bull. Symbolical of the resistance to the league of Cambrai (by Palma il Giovane).
9. Pietro Loredan imploring the end of famine from the Virgin in Glory, surrounded by the Saints Peter, Mark and Lewis. In the distance the square of San Marco (by J. Tintoretto).
10. Peace (in chiaro-scuro, by J. Tintoretto).

We also give the general plan of this ceiling, showing the exact places occupied by the different paintings, so that a more distinct idea of the whole may be had.

The ante-chapel is entered through a corridor on the canal side of the throne. Its ceiling was painted in 1766 by Jacopo Guarana, and the ovals have been renovated by Charles Bevilacqua in 1814; and at such epoch were brought here the pictures by Ricci, by Tintoretto and by Bonifacio.

Note on the wall facing the windows the picture by Sebastiano Ricci representing St. Mark's body worshipped by the Venetian Senate. This is the picture that Leopoldo del Pozzo executed later on in mosaic to decorate one of the arche vaulting on the façade of the Basilica. On the wall in front of the door there is another door flanked by two gilded grates; this was erected late in the 15th century, and it opened into the secret archives, and the cashier Sage chamber, destroyed about the year 1824.

We do not know if this room had any decoration at the time of the Republic, now it had been reopened in order to receive some interesting works,

which came to the Palazzo after the fall of the Venetian Government, or which belonged already to the Palace, but nobody knew where they were placed before. Here we can admire two paintings by Jacopo Tintoretto, one representing St. Andrew who is discussing with St. Hieronymus; the other St. George who tells St. Margaret how he killed the Dragon, while St. Louis looks at the killed monstre. These paintings come from the Magistrato al Sale (Magistrate at the Salt). Priuli's portrait and Procuratore Morosini's are of the same artist. The P. Paruta's portrait by Domenico Tintoretto, is also beautiful. The Virgin with Child, with a nice country view is also by Bartolomeo Veneto. Jesus at the Limbo and the Passage of Red Sea are Previtali's works.

Chapel.

Next to this room is the chapel where the Doge went every day with the Senators to hear the Mass. The altar was erected by Vincenzo Scamozzi at the time of Doge Pasquale Cicogna (1585-95); whereas the painted architectures are by Girolamo Colonna Mingozzi of Ferrara, and the ceiling, which is by Guarana, were executed in 1766. The Madonna on the altar was sculptured by J. Sansovino, and a long time after his death presented by his son to the Republic. At the sides of the altar are two doors, one of which lead into the sacristy while the other opened on an inner staircase descending to the apartment inhabited by the Doge.

Coming back into the Senate's hall or Pregadi's and crossing the hall of the Four doors, we enter a passage. The door which is opposite the entrance door led to a small room, which was the place of the door-keepers. On the walls eleven canvases are hung in the old place they had at the fall of the Republic. They are by Enrico Bless, called Civetta,



The Virgin by Sansovino in the Chapel.



Ante-Chapel of the Secret Archive - St. Jeronimus and St. Andrew,
by Tintoretto (Robusti).

or Girolamo Boss or Bosch as he was called by Zannotto. Some of these paintings had been conveyed to Vienna, and they were restored us after the Great Victory.

This famous Council of Ten often described in novels under very black colours, did not practically exercise the great authority and even less the cruel power with which the writers' imagination generally endows it. It was a court over which presided the Doge and six of his councillors, and its members were ten noblemen chosen amongst different families and elected by the Great Council. Later on some more noblemen were admitted to seat in this Council with the name of *Zonta* (addition). The Council of Ten had to punish the plots against the State, the noblemen's crimes and all people convicted of felony: towards the end of the Republic it had also a right of supervision over monasteries and brotherhoods. But those who were accused could always have some one pleading for them, because it was one of the supreme laws of the Republic that no one should be condemned without defence.

The Council
of Ten.

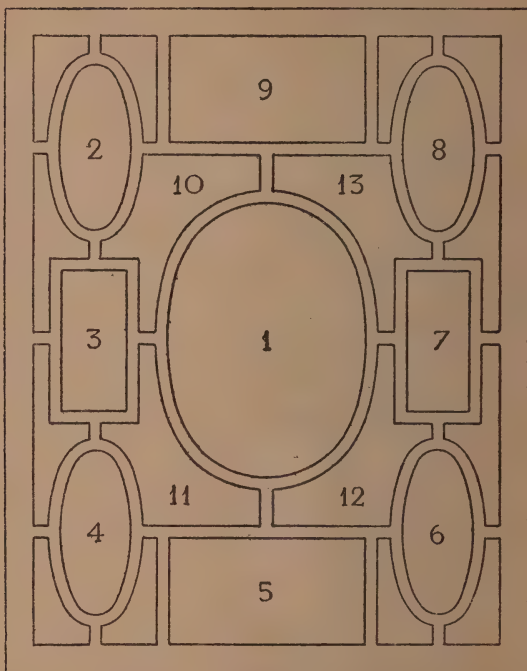
This hall was one of the very few in which fire did not sooner or later cause damages; it was not decorated till 1540. The design of the ceiling was planned by Daniele Barbaro, the one who became later on Patriarch of Aquileia. The painting in the divisions ought to have been executed by Giambattista Ponchino called Bozzato; but as soon as the work was begun, Ponchino wanted to have P. Veronese as helpmate; and after he left Venice, Veronese finished the ceiling by himself.

We give as before the general plan of this ceiling all full of allegories.

From the ceiling of this hall two canvases had been

HALL OF THE COUNCIL OF TEN.

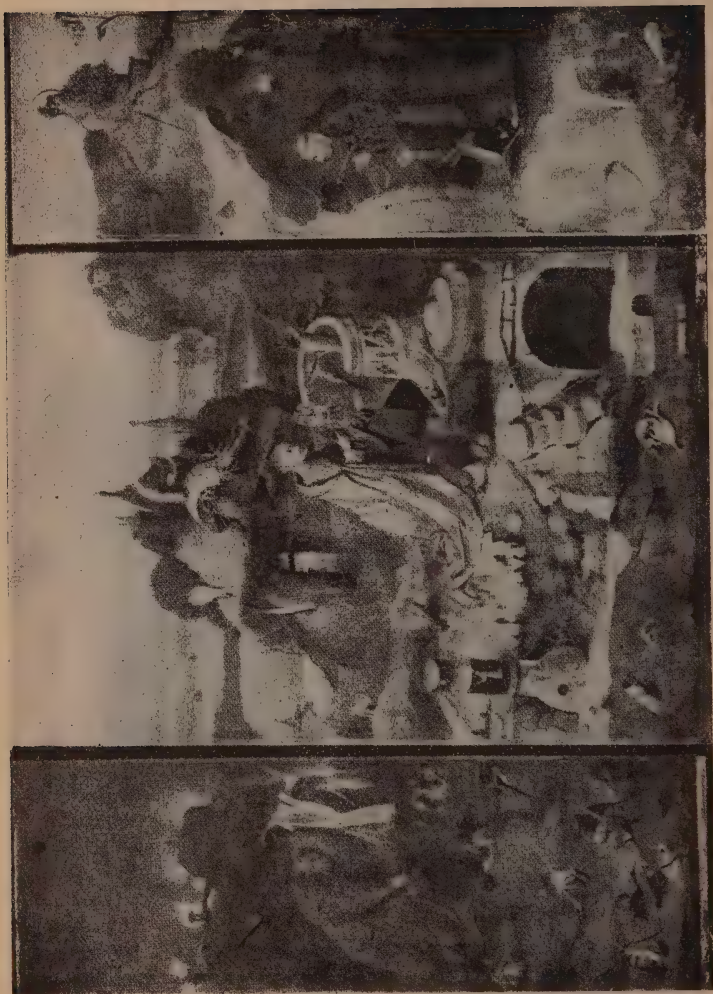
Plan of the ceiling.



1. Jupiter thundering against the four crimes punished by the Council of Ten -
Copied from P. Veronese by Jacopo de Andrea.
2. Janus and Juno - *G. B. Zelotti.*
3. Juno showering wealth on the lap of Venice - *P. Veronese.*
4. Venice seated on the world - *G. B. Zelotti.*
5. Venice breaking her chains - *Zelotti.*
6. Old age and youth - *P. Veronese.*
7. Mercury descending to speak with peace - *G. B. Ponchino.*
8. Neptune on a chariot drawn by sea-horses - *G. B. Ponchino.*
9. Venice between Mars and Neptune - *G. B. Zelotti.*
10. Venice and the lion - *G. B. Ponchino.*
11. Cyprus with the royal crown - *P. Veronese.*
12. Candia with Jupiter's eagle - *P. Veronese.*
13. Morea with nautical instruments - *G. B. Ponchino.*



Ante-Chapel of the Secret Archive - St. George, St. Lewis
and St. Margaret, by J. Tintoretto.



Passage between the Hall of the Four Doors and the Hall of the Council of Ten - Anchorites
by Bless or Boss (Givettia).

taken away by Napoleon I: the central one representing Jupiter, who fulminates vices, and Juno who pours out treasures upon Venice. The first adorns still the Gallery of Arts in Paris (Louvre) the second was given to Belgium by Napoleon, and was nobly restored us after the war after his Excellence Destrée's proposal.

Under the ceiling runs a small frieze all children and coat of arms, painted by G. B. Zelotti. From the end of the high panelling up to this frieze, the walls are all covered with canvases. Facing the windows is an Adoration of the Magi by A. Vassilachi, surnamed Aliense.

On the wall of entrance Fr. Da Ponte (Bassano) painted, with his brother Leandro's help, Pope Alexander III advancing to meet Doge Sebastiano Ziani on his return from the Salvore battle. Opposite this picture, Marco Vecellio represented the Peace of Bologna, between Pope Clement VII and Emperor Charles V, in 1529.

Enter next the room of the *Bussola* deriving its name from a kind of cup-board protecting the door in the corner, and in the Venetian dialect called *Bussola*.

Room of the
"Bussola".

When the faithful Ten were sitting in Council the *Missier grando* (police-officer in chief) and the *sbirri* (policemen) waited in this room.

The Council of Ten had a right of summoning the citizens to the *Bussola* to warn and advice them. There were in this room two *bocche del leone* (lion's heads) for secret denunciations, but it is to be remembered that not any notice was taken of the unsigned papers, unless they concerned the affairs of the Republic.

On the ceiling of this room are some chiaro-scuri in green earth by Paolo Veronese, and by the same

painter was the central pannel taken to Paris after 1797; the present one is a copy.

Over the dark panelling the walls are hung with large canvasses. Opposite the windows M. Vecellio portrayed the Doge Leonardo Donato kneeling before the Virgin; on the right of this picture Aliense represented the taking of Bergamo in 1427; and on the left is the taking of Brescia by the same painter. The chimney-piece was executed by the pupils of Jacopo Sansovino, Danese Cattaneo and Pietro Salò, after a design of the architect.

Room of the
Three chiefs.

Passing through the *Bussola* enter the room of the Chiefs of the Council of Ten. These chiefs were three, and monthly elected by the Council. Their task was to open all the letters addressed to the Council, and to call together the Ten in ordinary as well as in extraordinary cases.

In this room, after the war, the paintings, which were scattered in several rooms, were put again on the walls in the old place they had at the fall of the Republic.

Over the three doors there are: the Circumcision of Jesus, Christ who carries the Cross to the Calvary and Noah's Ark, all by Francesco Bassano (the last is in substitution of another picture by the same painter representing Christ dressed like a gardener, who appears to St. Mary Magdalen, which was never found again). At the place where there was the Court of Justice, there is now Antonello Sabina da Messina's picture, representing Christ dead, supported by angels, and under it a Virgin with Child, opposite the windows is the picture Christ showed to the Jews, which is said to be by Alberto Durero.

The ceiling of this room is work of Paolo Caliari and of Zelotti, and it seems that, on the contrary



The landing between the Hall of the Council of Ten and the Hall of the Four Doors - Hell, by Bles or Boss (Civetta).



Ante-Chapel of the Secret Archive - Virgin and Child, assigned to Bartolomeo Veneto.



Council of Ten Hall - Pope Alexander III advancing to meet
Doge G. Ziani.



Council of Ten Hall - Youth and
old age, by P. Veronese.



Room of the Chiefs of the Council
of Ten - *Ecce Homo*, by an un-
known German, assigned to Durer.

of what is said by ancient writers, Ponchino has not worked at it, for the ceiling was painted in 1554 and Ponchino before 1551 became a priest.

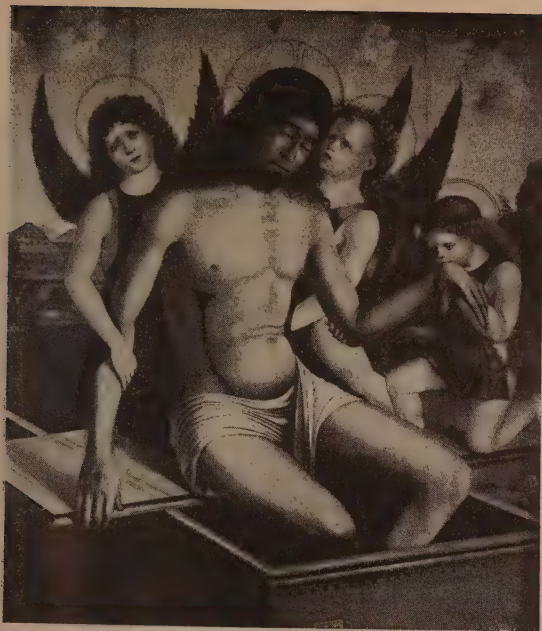
The most important part of this ceiling is that near the Bussola, shortennig marvellous for drawing and colour, and also interesting, because Paolo made his own portrait in it.

The chimney-piece by Sansovino was completed in the 18th century by the addition of the frieze over it, and of the doors and cup-boards at its sides.

The walls between the fire-place and the windows are lined with two bands of not genuine tapestries; and this leads us to suppose that the tapestries with which, as we are told, all the walls in this hall were formerly hung, may most probably have been nothing else than paintings on canvas.

From the room of the Three Chiefs we enter, by the door at the left, the back room, which was the place of the Inquisitori di Stato (State Inquisitors). This was a Court formed by three noblemen, chosen by the Council of Ten, two among its members, the third among the Counsellors of the Doge. It was founded in the XV century, and declared permanent by decrees of September 20th 1539, and April 19th 1583. After the war, from the Galleries of Arts, the paintings which adorned the ceiling of the room were restored, and following the indications given by Zanotto, they were rebuilt. The ceiling, divided in five parts, was adorned with canvases by Jacopo Robusti. In the middle there is the Prodigal Son who returns, in the lateral parts there is Virtue, Justice, Strength and Good Works. From this room, when it is open, and it is not always, we go into the passage of the Scala dei Censori (Censors' staircase) and from this place we enter the





Room of the Chiefs of the Council of Ten - The Piety, by Antonello Saliba.



View of the College Hall.



View from the balcony towards the sea.



Room of the Chiefs of the Council of Ten - Chimney-piece,
by Pietro da Salò.

Saloons of Arms of the Council of Ten (which they are preparing).

Return now to the room of the *Bussola* and then descend the staircase known as *Scala dei Censori* to the passage between the Great Council hall and the old civil Quarantia.

When in 1812 the Marciana Library was removed to the Ducal Palace, all the pictures in this passage were taken away, and its walls were lined with some big shelves belonging to the suppressed convent of the Frari.

Passage
between the
Great Council
Hall and the
Old Civil
Quarantia.

After the bell-tower of St. Mark collapsed, the palace underwent some restorations; and in 1912 the Library having been once more removed to the ancient Mint, the discarded pictures were brought together again into their old place just a century after they had been taken away.

The ceiling is a good specimen of gilded and painted beamwork and the wooden lodge enclosing it all round, richly carved and gilded, is also a fine work of the late 16th century.

To the left, over the two doors, is a long canvas by D. Tintoretto, representing Christ's Transfiguration on the Mount.

On the right side of the doors is Doge Giov. Bembo to whom an angel presents the Ducal cap, and the allegorical figures of Venice, Sea and Earth.

On the left stands St. Justine, speaking to a woman armed with a breast-plate; and in the back-ground are seamen moving. Note on the opposite wall, between two chiaro-scuri typifying Religion and Union, one of the best pictures by Palma il Giovane; it represents Doge M. A. Memmo kneeling before the Virgin, who is encircled in a large opaque vescica, escorted by figures representing the towns he had rulled before being called to the dignity of Doge.

Through the door on the left one enters the old civil Quarantia. The Quarantia was a court of law consisting of forty noblemen. There were in Venice three of these courts: the old civil, the new civil and the criminal one. The latter was the most ancient of the three, and it had to judge the crimes which did not come under the control of the Council of Ten. In the old civil Quarantia were discussed the civil affairs, the taxes on property, and the management of the Mint was superintended. As the Republic had gradually acquired more and more territory on the mainland, it became necessary to have a new Quarantia; and in the old one only the affairs referring to Venetian citizens were treated. In this same place formerly were the prisons of Teresella, and when the room was lately restored, one could still see upon the walls traces of some rough hatchings drawn by the prisoners. The Quarantia is decorated with painted canvases; but the ceiling is simply formed with beams.

On entering this room and turning to the right, stop before two pictures by Andrea Celesti: Moses destroying the golden calf and Moses punishing the idolaters. To the left is a large picture by Pietro Malombra, inclosing the little marble altar, and representing: on one side Venice who accepts petitions from her subjects; on the other Mercury, god of trades, and various figures of magistrates. Over the door G. B. Lorenzetti painted Venice enthroned and the Virtues, amongst which Justice excels.

Return to the corridor through the next door, and enter the room we call Guariento's.

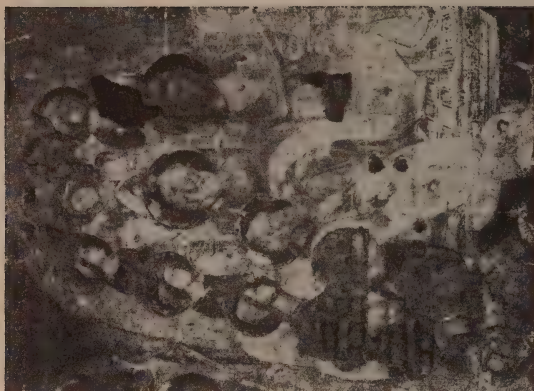
It was one of the rooms formerly used for the armament and munitions of the Council; and then a partition made two stories of it; but in 1812, when



Great Council Hall - Guariento's Paradise as it was when found in 1903



Room leading from Doge's apartment to the Chapel - St. Christopher, by Tiziano Vecellio.



Detail of Guariento's Paradise

the place became the special office of the Library director, the partition was destroyed and the inner roof was decorated with an ugly ceiling in gilded wood, exhibiting in the central part the Adoration of the Magi by Paolo Veronese, which was formerly in the now demolished church of St. Nicoletto dei Frari, and was afterwards given to the Royal Galleries. In these last years the walls of the Great Council hall had to be restored, and on removing the large canvas painted by Tintoretto, some very interesting remains of the old fresco by the Paduan Guariento were discovered; this work had been greatly damaged by a fire in 1577. The conditions of the building made it necessary to repair the walls; and to preserve these precious relics one had to take them down and put them into frames. It would not have been advisable to move them outside the palace; so they were placed in this room, which happened to be the most apt to receive them, and near them were exhibited their photos, taken at the time when they were discovered.

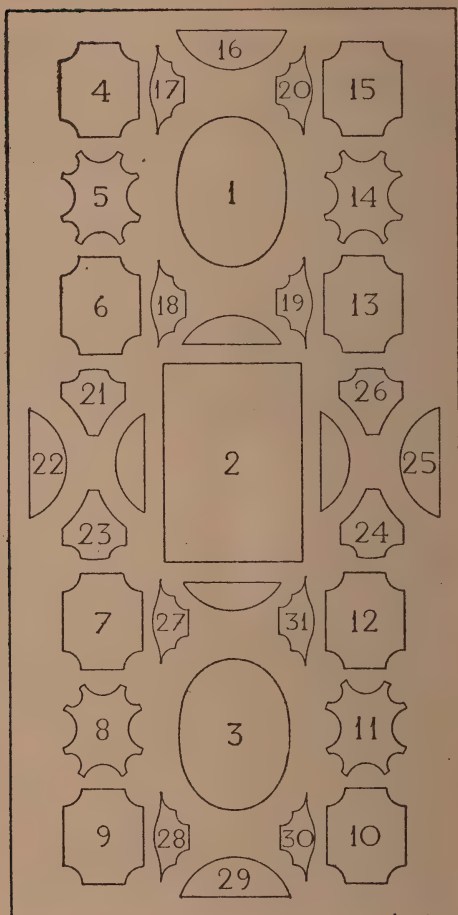
The Paradise by Jacobello del Fiore, in the Royal Galleries, is, if not really a copy, certainly an imitation of this fresco. The Paduan painter had placed the Coronation of the Virgin in the centre; and so did Tintoretto after him; on the corners Guariento had painted the Annunciation of which little remains to-day. Very interesting is the multitude of the thrones and dominations, and the angel playing at the feet of the fantastic throne.

Crossing the corridor enter the Great Council hall. This immense chamber was the assembly-hall of the *Maggior Consiglio*, which consisted of all Venetian noblemen above twenty-five, belonging to patrician families: i. e., to families having had members in the Great Council since year 1297, when the nobles ex-

Great Council
hall.

GREAT COUNCIL HALL.

Plan of the ceiling.





Chimney-piece of the Ducal room, by Pietro Lombardo.



Great Council Hall - View of the Hall.



Great Council Hall - Coronation of the Virgin.
Detail of Tintoretto's Paradise.

GREAT COUNCIL HALL.

1. Venice enthroned as Queen of the Sea - *P. Veronese.*
2. Doge Nicolò da Ponte surrounded by his counsellors and Senators, offers to an embodied Venice the homage of the subject cities - *J. Tintoretto.*
3. Venice enthroned and crowned by Victory receives the conquered armies under her empire - *Palma il Giovane.*
4. A. Loredan defending Scutari against Mahomet II (1474) - *P. Veronese.*
5. Battle on the Po against Ercole I of Ferrara (1482) - *F. Bassano.*
6. Defeat of Ercole I, Duke of Ferrara, near Argenta (1482) - *J. Tintoretto.*
7. Jacopo Marcello taking Gallipoli from the Aragonesi (1484) - *J. Tintoretto.*
8. Victory against Emperor Massimiliano in Cadore (1508) - *F. Bassano.*
9. Andrea Gritti reconquering Padua from the Cambray allies (1509) - *Palma il Giovane.*
10. Francesco Bembo fighting on the Po against the Duke of Milan (1427) - *Palma il Giovane.*
11. Venetian armies commanded by Carmagnola defeat Visconti at Macclodio - *F. Bassano.*
12. Francesco Barbaro defending Brescia against the Duke of Milan (1438) - *J. Tintoretto.*
13. Victory on the lake of Garda over the Duke of Milan (1440) - *J. Tintoretto.*
14. Victory over the Duke of Milan (Casalmaggiore 1446) - *F. Bassano.*
15. Pietro Mocenigo taking Smirne from the Turks (1471) - *P. Veronese.*
16. Reestablishment of Esimolo in Morea - *L. Corona.*
17. Queen Cornaro renounces Cyprus - *L. Corona.*
18. A. Armario tortured by the Turks - *Francesco Montemazzano.*
19. Venetian galleys on the lake of Garda - *G. Padavino.*
20. St. Contarini bravely enduring his wounds - *L. Corona.*
21. Ber. Contarini offering to fight the Sforza - *Aliense.*
22. The town of Norimberga asks to be given Venetian laws - *A. Vicentino.*
23. Venice declines the help of the Turks - *Pietro Longo.*
24. The stratagem of Nic. Pisani - *Pietro Longo.*
25. Agostino Barbarigo wounded in the battle of Lepanto (1571) - *Aliense.*
26. Victory of C. Zen in the East - *Aliense.*
27. Marco Antonio Bragadin skinned - *Pietro Longo.*
28. Valour of Seb. Venier - *Pietro Longo.*
29. Venetian women offering presents for the war of Chioggia - *Aliense.*
30. Harsh justice against Gordiano - *Pietro Longo.*
31. Pietro Zen killed by the Turks - *Pietro Longo.*

cluded the rest of the people from all share in the government (Serrata del Maggior Consiglio).

The Great Council had a right of distributing the offices and granting favours; at the same time it had authority to discuss the proposals advanced by the counsellors, the chiefs of the civil courts and the *Avogadori*, on every matter regarding the government.

Of the old hall, built in the 14th century, only the masonry and the above mentioned remains of Guariento's fresco is now extant; everything we admire at present in this magnificent saloon dates from after the great fire of 1577. Not only the meetings of the Great Council, but many festivals and banquets took place in this hall; and it may be remembered that to celebrate the coronation of the Dogress Morosina Morosini, M. Grimani's wife, a ball was given here which lasted two days.

It was in the Great Council hall that Daniele Manin proclaimed the establishment of the Republic.

A view of the all in the 18th century is to be had from an engraving exhibited close by the entrance door.

In 1812 the stalls were taken away and shelves, originally in the convent of St. Giovanni e Paolo, were put in their places in order to receive the books of the Marciana Library. At present the hall has had a better and more suitable arrangement.

The imposing ceiling was planned by Cristoforo Sorte, and carried out by Geromino Vicentino who, perhaps at the request of *proto* Antonio da Ponte, wishing of course to have the work quickly finished, introduced some changes into the original scheme.

The compartments were decorated by various painters; and according to our custom we shall reproduce the general plan of the ceiling with the necessary indications.

Before the great fire in 1577 the walls were decorated by Gentile and Giovanni Bellini, Tiziano, the Vivarini, Pisanello and Gentile da Fabriano, with frescoes illustrating, as the present canvases do, episodes from the history of the Republic. The gigantic canvas above the Doge's throne, the largest oil-painting in the world, is the only picture in the hall exhibiting a sacred subject: the Paradise. It was painted by Jac. Tintoretto and Domenico his son. Although already very old, the painter succeeded in imparting to his work a wonderful power; examine the details and you will be impressed with a sense of admiration for the still youthful spirit of that artist who was not only a painter but a thinker too. The Coronation of the Virgin is a lofty and noble work; the prophets figures are full of grandeur, and some of the single scenes over the door to the spectator's left, are rendered with such a delicate sweetness that no one except Tintoretto could ever have created them. The wall towards the court is hung with a series of canvases illustrating the story of Pope Alexander III and Doge S. Ziani. On the opposite wall is glorified the enterprise of the fourth Crusade, and the conquest of Zara and Constantinople. There is a striking lack of historical truthfulness in the backgrounds and details of all these scenes; and although the facts alluded to happened late in the 12th century, we see represented here structures built in the 15th and 16th centuries.

From the door on the left, the subjects are as follows:

1. Doge Ziani recognised by Pope Alexander III on the square of the Carità (1175) (School of Paolo Veronese).
2. Pope Alexander and Doge Ziani send ambassadors to Frederic Barbarossa (School of Paolo Veronese).
3. The Pope presents the Doge with a consecrated candle (by Leandro da Ponte).

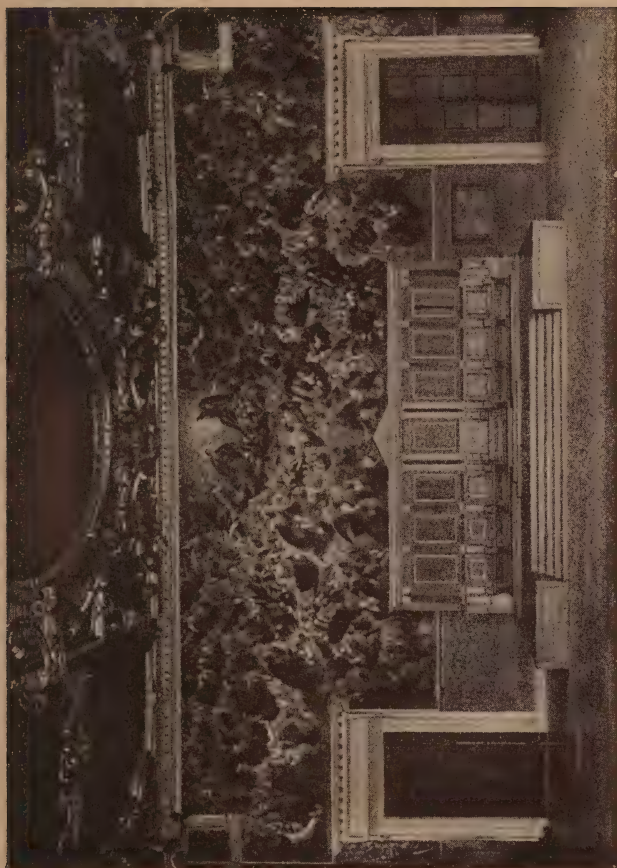
4. Venetian ambassadors before Frederic Barbarossa seeking peace in the Pope's name (by Jacopo Tintoretto).
5. The Pope gives a consecrated sword to the Doge, who is going to sail against Fr. Barbarossa (by Fr. da Ponte).
6. The Doge, escorted by his fleet, sets out with the Pope's blessing (by Paolo Fiammingo).
7. Naval battle of Salvore (1176) (D. Tintoretto).
8. Doge Ziani brings back to the Pope the Emperor's son Otho, taken prisoner by the Venetians (A. Vicentino).
9. The Pope and the Doge let Otho start in order to make peace with the Emperor (by Jacopo Palma il Giovane).
10. The Pope putting his foot down on the shoulder of the Emperor who kneels in submission before him (by Federico Zuccari).
11. The Pope, the Emperor and the Doge reach Ancona (by Girolamo Gambarato).
12. The Pope receives Doge Ziani before his departure from Rome (by Giulio dal Moro).

The wall to the left of the entrance-door is decorated with scenes of the fourth Crusade and the conquest of Zara and Constantinople:

1. Doge Enrico Dandolo puts on the cross before starting for the Crusade (1201) (Giov. le Chere).
2. The Crusaders besiege Zara (1201) (by A. Vicentino).
3. Zara surrendering to the Doge (by D. Tintoretto).
4. Alexis, the Emperor of Constantinople's son, Filippo di Germania's brother-in-law, presents his credentials to the Doge (by A. Vicentino).
5. The Crusaders, guided by Enrico Dandolo, take Constantinople for the first time (1202) (by Jacopo Palma il Giovane).
6. Second conquest of Constantinople by Enrico Dandolo at the head of the Crusaders (1203) (by D. Tintoretto).
7. Baldwin count of Flanders and Hainaut, elected Emperor of Constantinople (1203) (by Andrea Vicentino).
8. Enrico Dandolo crowns Baldwin as Emperor (by Ant. Vassilachi surnamed Aliense).

On the wall facing the Ducal throne is a picture representing the return of Doge Andrea Contarini from Chioggia, after his victory on the Genoese (1380) (by Paolo Caliari).

On the frieze between the pictures and the ceiling



Great Council Hall - Tintoretto's Paradise.



Great Council Hall - Venice in Glory, by P. Veronese.

are the portraits of 86 Doges, beginning with Obelerio Antenoreo. The first are imaginary faces; those of the 16th century were painted by Jacopo Tintoretto and his pupil. At the place where Marin Faliero ought to have been, is a black tablet bearing the inscription:

Hic est locus Marini Faletri decapitati pro criminibus.

Before leaving the room go out on to the balcony and look at the wonderful sight of the lagoon. This same place likewise affords the best view of the bronz lion on the granite column in the *Piazzetta* looking as if it was going to roar at you.

From the Great Council hall pass into the corridor decorated with a pretty ceiling painted by Camillo Ballini; and after crossing it enter the *Sala dello scrutinio* or Voting hall, which derives its name from the fact that here were counted the votes at the election of the Doge and of all magistrates and officials of the Republic.

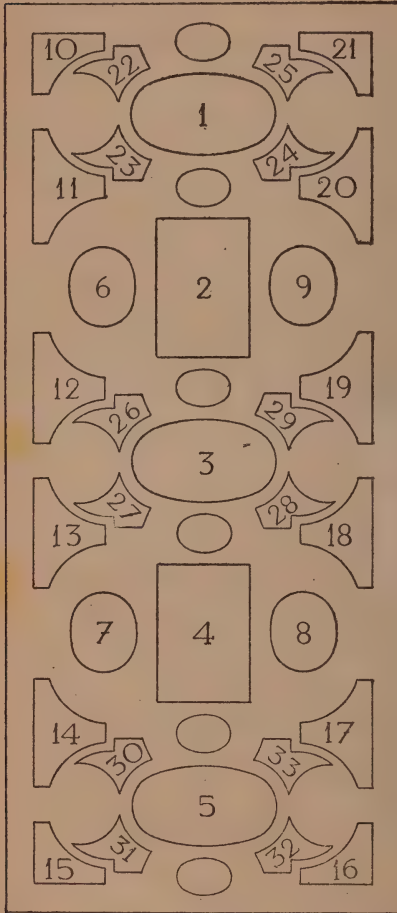
Formerly this room had been occupied by the manuscripts left to the venetian Republic by cardinal Bessarione; and the precious collection was kept there till Sansovino's library was built. After the fire of 1577 this all was decorated with pictures on the wall and with a ceiling executed by Antonio da Ponte, the *proto* who distinguished himself for his activity in quickly restoring the palace after the great fire. The triumphal arch facing the entrance, was erected in 1694 by the Senate to honour the great captain Francesco Morosini, "Pelopponesiacus". It is a work of the architect Andrea Tiralli, and the six pictures decorating the squares are by Gregorio Lazzarini, G. B. Tiepolo's master.

We give as usual the plan of the ceiling.

VOTING HALL.

Plan of the ceiling.

1. The Venetians take Padua during the night from the Carrarese Francesco II (1405) - *F. Bassano.*



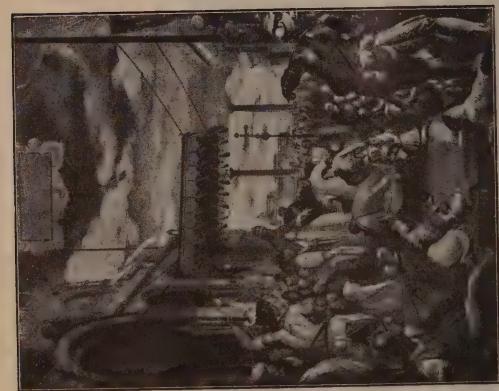
2. Capture of Caffa from the Genoese in 1296 by Doge Giovanni Soranzo - *Giulio Dal Moro.*
3. The victory of the Venetians over the Genoese at Trapani in 1265 - *Camillo Ballini.*
4. Victory of the Venetians over the Genoese at Acri in 1256 - *Franc. Montemezzano.*
5. Naval victory of the Venetians over the Pisan Fleet at Rhodes in 1098 - *A. Vicentino.*
6. Enrico Dandolo declines to be crowned Emperor of the East (1189) - *Del Moro.*
7. Doge Domenico Michiel refuses the domination of Sicily (1128) - *Bambini.*
8. Ordelaaffo Faliero's death at Zara (1102) - *Aliense.*
9. Pietro Ziani declines to accept the dignity of Doge (1229) - *Aliense.*
10. Public Faith - *C. Ballini.*
11. Justice - *C. Ballini.*
12. Temperance - *M. Vecellio.*
13. Freedom - *Aliense.*
14. Clemency - *Aliense.*
15. Discipline of the army - *Aliense.*
16. Discipline of the navy - *Aliense.*
17. Concord - *Aliense.*
18. Magnificence - *Aliense.*
19. Strength - *Marco Vecellio.*
20. Prudence - *C. Ballini.*
21. Religion - *C. Ballini.*
22. Truth.
23. Vigilance.
24. Fame.
25. Occasion.
26. Taciturnity.
27. Firmness.
28. Happiness.
29. Security.
30. Fruitfulness.
31. Victory.
32. Naval Law.
33. Shrewdness.



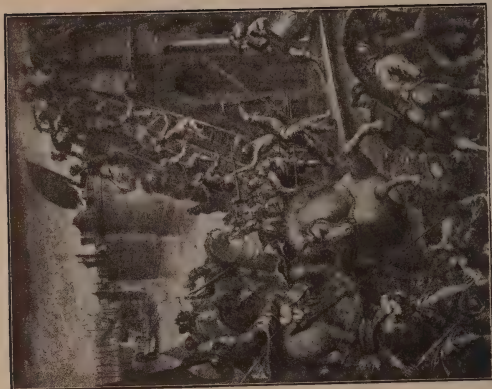
Great Council Hall - Battle on the Garda, by J. Tintoretto.



Great Council Hall - A. Loredan defending Scutari,
by P. Veronese.



Great Council Hall - Pope Alexander taking away the curse from Frederic Barbarossa, by Frederico Zuccari.



Great Council Hall - Taking of Zara, by Andrea Vicentino,

On entering the hall and turning to the right the subjects of the paintings are as follows:

1. Taking of Zara from the Hungarians (1346) (by J. Tintoretto).
2. (Over the window) Vittor Pisani conquers Cattaro (1378) (by A. Vicentino).
3. Victory of the allied Christians at Lepanto over the Turks (1571) (by A. Vicentino).
4. (Over the window) Capture and demolition of the castle of Margariti on the Albanian coast (1571) (by Pietro Bellotti).
5. Victory of the Venetians over the Turks in the Dardanelles (1656) by Pietro Liberi).

The wall where formerly was the Ducal throne is entirely occupied by Palma Giovane's Last Judgement.

The pictures on the wall on the *Piazzetta* side are as follows:

1. Victory of the Venetians over King Roger of Sicily (1148) (by M. Vecellio).
2. Conquest of Tyre (1124) obtained by the help of the Venetians (by A. Vassilachi called Aliense).
3. The Venetians defeat the Caliph of Egypt at Jaffa (1123) (by Sante Peranda).
4. The Venetians overcoming Pepin, King of the Franks, at Canal Orfano (809) (by A. Vicentino).
5. Pepin tries to besiege Venice (809) (by A. Vicentino).

On the lunettes are portraits of the Doges like in the Great Council hall; and the long series ends here with Lodovico Manin (1797). These portraits are interesting as true iconographic documents, because they were painted one after the other at the time of the Doges' election.

The balcony affords a beautiful view of the square and the lagoon. Passing through the door near it, enter the new civil Quarantia.

New Civil
Quarantia.

We have already alluded to this court of law when speaking of the old civil Quarantia. It was in 1492 that the possessions of the Republic on the

mainland having grown very extensive, the old office proved itself too small for the management of all the affairs, so that a new Quarantia had to be established where all the civil suits of the Venetian subjects could be treated.

The room has been lately restored; and its ceiling set with beams and decorated with gilded stuccos, is a stately and characteristic work. The stalls placed all round are modern; but the gilded leather behind the throne is really old, and worth of notice as it is the only piece of *cuor d'oro* amongst all those which used to adorn the palace at the time of the Republic.

Over the recess in which the throne of the chiefs was formerly placed, Antonio Foler painted Venice enthroned amongst Virtues, enjoining Justice to answer her subjects' petitions. In the middle of this picture is an old tabernacle of the 15th century enclosing the Virgin's image.

To the spectators' left is Fame crowning Venice, by G. B. Lorenzetti.

To the right is a beautiful composition full of meaning, by Filippo Zaniberti: Truth unveiled by Time and Justice.

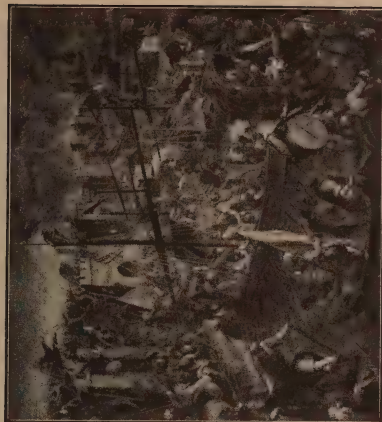
The new Quarantia is the last room that may be visited by the public, and by it the tour is finished of this magnificent palace to which nothing else in the world may be compared; everything glorifies here the greatness and power of the Nations and urges the governors to prove themselves worthy of so great a past.

Going out from the Great Council and crossing the landing of the Censors' staircase, we enter, descending a few steps, a long corridor which receives light from the yard.

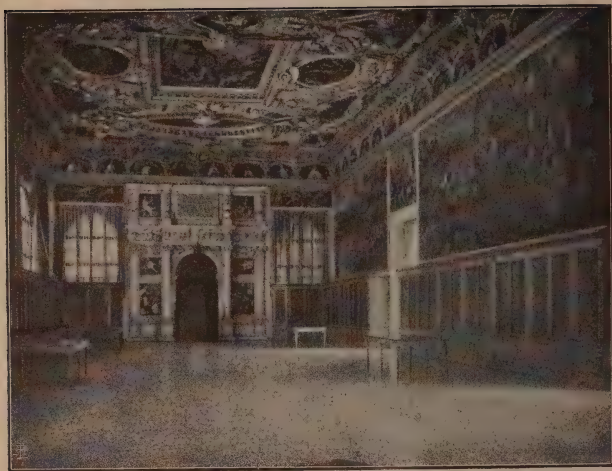
Opposite the windows are two doors and a wide biforate window. The first door we meet, led, by a



Great Council Hall - First taking of Costantinopoli
by Tintoretto.



Great Council Hall - Second taking of Costantinopoli,
by Palma il Giovane.



View of the Voting Hall.



Room of the New Civil Quarantia - Time and Justice unveiling Truth,
by Zaniberti.

landing now destroyed, to the Criminal Quarantia and to the Magistrato alle Leggi (Magistrate to the Laws) the one after the biforate window to the room where the Chiefs of the Criminal Quarantia assembled.

Through a door at the end of the same passage, they came to the Magistrato alle Leggi (Magistrate to the Laws), by a door at the side of the passage, they entered a room for the Criminal Quarantia, decorated by figures at chiaro-scuri and surrounded by the blazons of the nobles elected to this place. They went also into the superior and inferior prisons by staircases. The last room which confines to the Censors' staircase and from which we can also enter, is the room for the Quarantia, and it was decorated by Aliense's figures.

At the end of the corridor visit the Scarlets' room, which is wrongly believed to have been the Doges' bedroom. Perhaps this tale had its origin in the fact that part of its ceiling is arched so as to suggest the idea of an alcove for the bed. Had we not documents ⁽¹⁾ proving the contrary, our common sense ought to convince us that the Doges' bedroom could not have been so close by the entrance. This room derives its name from the red colour of the dresses worn by the high personages who used to meet here in order to escort the Doge in solemn occasions. The rich panelling of the 18th century has been lately restored to its old place. The very rich and fine ceiling belongs to the early 16th century: the frieze running along the vaulted side, is of a more recent date: and the coat of arms painted on it is that of Doge Gritti, who sat on the Ducal throne from 1523

Scarlets' room.

(1) See G. B. Lorenzi: *Monumenti per servire alla storia del Palazzo Ducale*. - Venezia, 1869.

to 1538. The charming marble chimney-piece bearing the arms of the Barbarigo (1485-1501) is a work either of Pietro Lombardo (Solari) or of his shop. To Lombardo is also assigned the relief which represents Doge L. Loredan kneeling before the Virgin.

The coloured group over the opposite door is by an unknown; yet some critics ascribe it to A. Leopardi.

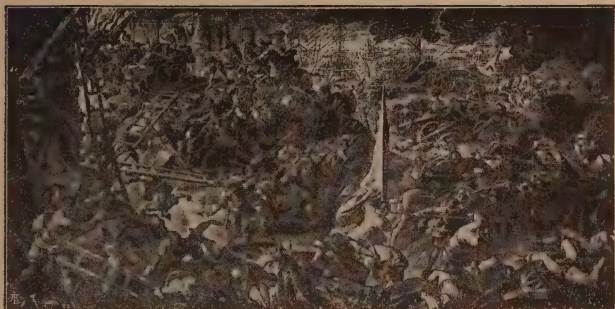
Room of the
Escutcheon.

From this room pass into the *Sala dello Scudo* (room of the escutcheon) which was the true anteroom and waiting room before reaching the Ducal apartment. The reigning Doge used to exhibit here his own family coat of arms. The present one belonged to Lod. Manin, the last of the Doges.

The walls are hung with maps by F. Grisellini (1761) who drew them after those of G. B. Ramusio (1540). Note the precious map of the world, executed about 1459 by a monk Mauro, whose portrait bust is exhibited close by. Note moreover the carved wood of the strange planisphere of Hadji Mehemed of Tunis (1559); it was captured and brought home as booty by Fr. Morosini.

Grimani
room.

The following room is the Grimani room; so called from the coat of arms of Doge Antonio Grimani (1521-23) inserted in the middle of the magnificent ceiling which is one of Pietro Lombardo's most tasteful achievements. To the shop of this architect we certainly owe also the fine marble chimney-piece revealing such a perfect workmanship in its details; it was executed under the dogeship of one of the two Barbarigo Doges. The frieze decorating the walls is ascribed to the brush of A. Vicentino. This room contains two winged lions, one by Carpaccio another by Jacobello del Fiore, and numerous sculptures amongst which is especially noteworthy a bust of F. Foscari, formerly above the *Porta della Carta*, by Bartolomeo Bon.



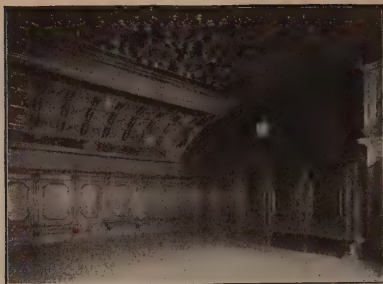
Voting Hall - Taking of Zara, by Tintoretto.



Victory of Lepanto at the Curzolari, by Andrea Vicentino.



Ex Doge's private apartment - The Lion of St. Mark, by Carpaccio.



Ex Doge's private apartment - View of the Scarlets' Room.



Portrait of monk Mauro.



Bust of F. Foscari.



Ex Doge's private apartment - Ceiling and frieze Grimani Room.



The Resurgent Saviour, by J. Tintoretto.



The Lion, by Jacobello del Fiore.



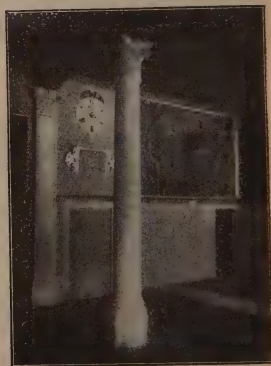
Room of the Milizia de Mar - The Lion, by Donato Veneziano.



Avogaria Room - The Pietà, by Bellini.



Avogaria Room - View of the first Room of the Avogaria.



View of the Avogaria Room.

Enter then the Erizzo room, so called from the coat of arms of Doge F. Erizzo (1631-46) adorning the wall opposite the windows. Erizzo room.

The fine ceiling is a work of the beginning of the 16th century; and like those in the Scarlatti and Grimani rooms it belongs to the period during which Pietro Lombardo was *proto* of the Ducal Palace; the ugly figures on the mantelpiece however were executed under the dogeship of an Erizzo. The frieze is supposed to be by Lorenzetti.

From the Erizzo room pass into the room of the stuccos through a low passage placed under the staircase leading to the chapel; this passage is decorated with an exquisite lombardesque ceiling. Room of the stuccos.

The room of the stuccos derives its name from a decoration in stucco reliefs executed under the dogeship of Pietro Grimani (1741-52). On the doorposts and on the chimney-piece, both older than the stuccos, is the coat of arms of the Priuli family (1556-67).⁽¹⁾

In the stucco frames are set pictures by different painters; note the Adoration of the Magi by Bonifazio Pitati, the portrait of king Henry III of France by J. Tintoretto, and some paintings by Salviati and Bassano.

Notice also a voting urn of the later period of the Republic.

The long room beyond is rather a kind of passage, through which all the different rooms can be reached. It is called the philosophers' room, owing to the twelve figures of ancient philosophers with which its walls were formerly decorated; these were then carried into the Library palace at the time of Doge Philosophers room.

(1) Two members of this family sat on the Ducal throne one after the other: Lorenzo (1556-59) and Girolamo 1559-67).

Marco Foscarini (1762-63). It was probably soon after, that the room was decorated with its pretty eighteenth-century stucco reliefs.

St. Christopher by Tiziano.

The first door on the visitor's right gives access to the Doge's private staircase leading to the chapel. Over the door Tiziano painted a beautiful St. Christopher,⁽¹⁾ which is still very well preserved.

Farther on is the range of rooms towards the *rio di Canonica* (Canonica canal). The first of these rooms has a vaulted ceiling and no fireplace; two things which might induce us to regard it as the true Doge's bedroom.

Room of the bronzes.

It was called the room of the bronzes, for there were gathered admirable bronzes, now given to the Civic Museum. In this room are now gathered some portraits of Dogi and of Procuratori, who became Dogi afterwards.

The room contains many interesting bronzes, and on the walls set in a frame are two frescoes of which one is the Virgin by Tiziano, while the other is a Resurrection ascribed to Tiziano's brother, Francesco Vecellio.

In room III there is nothing deserving attention except the Lombardesque chimney-piece which is perhaps the most delicate of all those adorning the palace, owing to the exquisite workmanship of its frieze. Hanging on the walls are portraits of Doges, and in a glass-case is the *corno ducale* (Ducal cap) of P. Renier (1779-89).

Now descend the little staircase leading to the

(1) It was believed since Middle Ages that no one would die of sudden death on the day in which he had seen St. Christopher's image; and the Venetians had a St. Christopher painted where their Doge passed every day, so that he could always look at the picture and be safe.



Window with irons-bars in the prisons.



Inside view of a prison.



Inside of the Bridge of Sighs.



Tabernacle and lower-frame in the Censors' Room.



Chimney-piece in the Erizzo Room.



Scarlets' Room - Doge Loredan kneeling before the Virgin, as-
signed to P. Lombardo.



Barbarigo escutcheon on the Giants staircase.

lower Chancery. It was not its being placed on the lower floor that got this office its name, but the fact that there was another Ducal Chancery where laws and decrees were preserved, from which people wanted to distinguish it. Note in the entrance room: plaster casts and inscriptions.

The chancellor, called Great Chancellor, was elected by the Council, and his nomination had a lifelong duration. He was after the Doge the highest officer in the Republic and had to keep the laws, the decrees and the great seal.⁽¹⁾

This room is still decorated with a frieze painted by Camillo Ballini, in which the twelve signs of the zodiac are represented. After crossing a little passage we enter the *Milizia da Mar* (Admiralty Court) where resided the magistrate who had to supply with men the Venetian fleet. The pictures on the walls represent the Queen of Saba before Salomon, the Adoration of the Magi and the Descent of the Holy Spirit. The first two are works of the late 17th century; the latter was ascribed by some critics to G. B. Tiepolo.

*Milizia da
mar.*

The room of the *Milizia da Mar* gives access to the *Avogaria*, which, like most of the Venetian magistracies, consisted of a college of three members, who in this case were called *Avogadori di Comun*. It was their duty to see that the public officials governed constitutionally. Besides they had to protect the rights of the fisc in questions concerning penal matters, and one of them sat therefore in the Council of Ten. At the same time the *Avogaria* had authority to esta-

Avogaria.

(1) It was not possible for a member of any patrician family to become Lord Chancellor; the office could only be held by one descended from a brughier.

blish the nobility of the Venetian families, and was intrusted with the Golden Book where the birth, marriage and death, as well as the description of the coat of arms were registered, of every Venetian nobleman having the right to be a member of the Great Council.

There was also a Silver Book; and in that one were written down the same announcements, yet regarding families also nobles, but which had no right to seat in the Great Council: these were called *cittadinesche* (of citizens). The less precious book was also kept by the Avogadori. It was to the Avogaria to ask for appeal in cases of criminal suits.

Golden book.
Silver book.

The first room lies partly under the first flight of the golden stairs, and in a kind of recess formed by the big walls, are still to be seen the ancient book-cases, where the Avogadori kept the Golden and Silver books, furnishing evidence on the Venetian nobility. Most of the pictures decorating this room are portraits of notaries from the 16th to the century. Notice a precious painting by Donato Veneziano: the winged lion of St. Mark, emblem of the Republic, executed in 1459. In a glass-case: old bronzes, Byzantine and Roman ivories, Greek and Roman cameos, jewels and engraved stones.

Avogaria
room.

The Avogaria room it still decorated with its original paintings; over the door through which the room is reached, note a great canvas representing the Pietà: it is a work by Giovanni Bellini, but much damaged by restoring; on the right, towards the canal, are three portraits of Avogadori, executed in 1626 by Nicolò Rainieri or Ranieri ⁽¹⁾. On the left, a St. Mark

(1) Boschini calls him *Mabuseo* Painter. Was it because he taught this painter had come to Italy from the town of Maubeuge? - Boschini. *Le Miniere della Pittura*, 1664.

on clouds, and below this three other Avogadori by Domenico Tintoretto. On the opposite wall notice the Madonna in Glory above three Avogadori, by Leandro da Ponte; the Resurgent Saviour and three Avogadori kneeling before him, by Jacopo Tintoretto. St. Mark on clouds with sword and scales, and below three other Avogadori, by Domenico Tintoretto. On the wall facing the windows hangs a canvas by Tiberio Tinelli (1638) representing the Virgin enthroned and the portrait of three Avogadori.

High up in the middle of the wall is still to be seen the old clock; and the inscription written on a panel underneath deserves special notice, because, in spite of its seventeenth century high-flown style, it proves how equitable and human Venetian justice was. The inscription runs as follows:

PRIMUM SEMPER ANTE OMNIA
DILIGENTER INQUIRITE: UT
CUM IUSTITIA ET CHARITATE
DIFFINIATIS : NEMINEM CON
DAMNETIS ANTE VERUM ET
IUSTŪ INDICIUM : NULLUM
IUDICETIS SUSPITIONIS AR
BITRIO: SED PRIMUM PROBATE
ET POSTEA CHARITATIVAM
SENTENTIAM PROFERTE : ET
QUOD NŌ VULTIS FIERI : AL
TERI FACERE NOLITE. (1)

Between the Avogaria and the Censors' room is a narrow passage leading to the famous bridge of The Bridge of Sighs.

(1) The translations could be: First of all inquire always diligently into things, so that you can judge with justice and charity: do not condemn anybody before a true and just judgement may be given: do not judge anybody after arbitrary suspicion, but first ascertain facts, then pronounce a charitable sentence; and do unto others as you would they should do unto you.

Sighs, which connects the new prison to the Palace of the Doges. This bridge is divided lengthwise into two galleries of which one reached the Avogaria room, while the other went to the upper rooms, and the criminal Quarantia. Prisoners had to pass through these corridors on their way to judgement and to punishment; and common people always very lively in their expressions, gave this structure the expressive name of bridge of Sighs.

Beyond the above mentioned passage is the Censors' room, so called from the fact of having formerly been the residence of a magistrate whose duty was to watch over the manner and moral of the nobility, and especially to prevent any kind of intrigue and favouritism at the elections of the Great Council.

Note the interesting wood ledge of the 16th century placed along the middle of the walls all round the room, so as if it were the cornice of a panelling; the frieze on it bears the painted coat of arms of many Venetian families. Over this curious decorations are canvases representing the noblemen who successively held the place of censors. Above the exit-door is a tabernacle with the Virgin, and a gilded iron formerly supporting the lamp.

THE PRISONS.

Those who happen to be acquainted with the modern prisons, where compassion towards the criminals goes so far as to offer them comforts which an honest workman is seldom allowed to enjoy, cannot help finding Venetian prisons horrible and inhuman places. And the charge of cruelty brought against the Republic by so many novelists and unscrupulous historians is likely to be regarded by them as a quite true and just one.

Yet should the visitor know what the prisons in other countries and under various governments were at the time to which the Venetian dungeons belong, his judgment would certainly be different. The very name of *pozzi* (wells) given to the old prisons in the Palace (still used after the new ones had been built) seemed to justify the most fearful tales, and writers chose to describe them as placed below the water level, so that the wretched prisoners could sometimes be drowned in a slowly rising flood. This kind of statements shall appear utterly false to anyone will take the trouble to visit the dungeons.

If instead of fantastic novels people would read some old records ⁽¹⁾ they should know how the Venetian Republic took care of its prisoners: in case of illness they were allowed to change of room, and sometimes they even got the permission to go out of town in order to recover. The Venetian government

(1) See for instance the documents published by Lorenzi, *nb. sup.*

could not have lasted more than a thousand years had it not been just although stern.

Now let us enter the prisons. They consist of two stories; and the gloomy little celles get scarcely any light from the poorly lighted passage. The massive walls formed of very big stones are covered like the ceiling with a thick double panelling of larch wood. The bed consisted of a plank supported by four square stones. In the windows a double set of big iron-bars was inserted. Only one of the cells is at present in its former condition, all the other being incomplete for want either of panelling or of bed or door. The cells bear Roman figures; yet note that all the ciphers are turned upside down.



LIST OF PAINTERS

specimens of whose works are to be seen in the Ducal Palace

- ALIENSE. — (See Vassilachi Antonio surnamed Aliense).
- BALLINI CAMILLO. — Venetian, flourished in the first half of the 17th century.
- BAMBINI NICCOLÒ. — Born in Venice in 1651, died in 1736; he worked with Maratta at Rome, and rivalled with Sebastiano Ricci.
- BARTOLOMEO VENETO. — The date of his birth is unknown as well as that of his death. To him are assigned many works formerly called Giovanni Bellini or Cima da Conegliano.
- BASSANO. — (See Ponte).
- BELLINI GIOVANNI. — Was the prince of Venetian painting in the 15th century (1424-1514).
- BELLOTTI PIETRO. — Born in 1625, died in 1700 at Volterano on the lake of Garda. He worked at Venice.
- BLES ENRICO surnamed CIVETTA. — Born at Bovines in 1480, died in 1550. He painted in Italy: at Venice and Brescia.
- BONIFAZIO PITATI. — (See Pitati).
- BORDONE PARIS. — Born at Treviso about 1500; pupil of Tiziano, follower of Giorgione. He worked at Treviso, Venice and Paris; died in 1575.
- BOZZATO G. B. surnamed PONCHINO. — Born at Castelfranco Veneto in 1500, died after having been ordained priest in 1570. He was Paolo Veronese's friend and follower.
- CALIARI PAOLO surnamed VERONESE. — (1528-1588, at Verona and Venice). A magnificent colorist and decorator. He had a great number of pupils and followers.
- CALIARI CARLETTO. — Second son of Paolo, born in 1570; he died young and full of promises in 1596.

CALIARI GABRIELE. — (1568-1631). He soon left off painting.
CARPACCIO VITTORE. — Born in 1450, died in 1522 at Venice. He was a lively pictorial narrator of his contemporaries' customs and life.

CATENA VINCENZO. — (1470-1530, at Venice).

CELESTI ANDREA. — (1637-1706, at Venice). Famous amongst his contemporaries.

CIVETTA. — (See Bles).

CONTARINI GIOVANNI. — (1549-1605). One of the best followers of Tiziano.

CORONA LEONARDO. — Born at Murano in 1561, died in 1605. He imitated Tiziano and Tintoretto.

DAL FIORE JACOBELLO. — Born at Venice in 1380, died about 1446. Was always archaic.

DAL MORO GIULIO. — Born at Verona about 1570; pupil of Torbido, like his brother Battista.

DA PONTE. — (See Ponte).

DOLOBELLA TOMMASO. — Born at Belluno towards the end of the 16th century, pupil of Aliense.

DONATO VENEZIANO. — Pupil of Jacobello del Fiore. Very few works of this painter have been handed down to us.

FOLER ANTONIO. — Venetian. (1536-1616). Imperfect draughtsman.

FRANCESCHI PAOLO surnamed FIAMMINGO. — Born in 1540 in Flanders, he came to Italy and died in 1596. Pupil of Tintoretto.

FRANCO GIO. BATTÀ. — (1498-1561, at Venice): was influenced more by the Tuscan than by the Venetian school.

GAMBARATO GIROLAMO. — Born about 1550, pupil of Palma il Giovane. The date of his death is unknown.

GUARIENTO. — Born at Padua in the first half of the 14th century. He worked perhaps at first under the direction of Giotto; but his manner does not resemble that of his master. The date of his death is not known.

GUARANA JACOPO. — Born in 1720 at Verona. He was taught by G. B. Tiepolo and imitated him. Died in 1807.

GUARANA VINCENZO. — Son of the preceding, painted frescoes after his father's manner. He died in 1815.

LAZZARINI GREGORIO. — (1655-1740, at Venice and Villabona Polesine). He was the master of G. B. Tiepolo.

LE CHERE GIOV. — He came from Lorreine, and after learning painting in Venice he executed in 1600 a picture for the Ducal Palace.

LIBERI PIETRO. — (1605-1687, at Padua). Has painted a great deal also in Germany, where he got wealth and honours.

LICINIO. — (See Pordenone).

LONGO PIETRO or DE LUNGHI. — Pupil of Paolo Veronese; flourished at Venice about 1570.

LORENZETTI G. B. — Born at Verona, pupil of Pietro da Cortona, flourished in the first half of the 17th century.

MALOMBRA PIETRO. — Born at Venice in 1556 from a Cremonese family, died in 1618; pupil of Salviati. He was also a cultivated man.

MICHELI ANDREA surnamed VICENTINO. — Born at Venice in 1539. He was pupil of Palma Vecchio, but felt the influence of the Venetian painters of his time.

MONTEMEZZANO FRANCESCO. — One of the best pupils of P. Veronese. Born at Verona, died still very young in 1600.

PADAVINO GIROLAMO. — Is known simply through his picture in the ceiling of the Great Council hall.

PALMA JACOPO was called PALMA IL GIOVANE, because there was another Jacopo Palma, who was his uncle and Tiziano's friend and rival. He was born at Venice and died very old in 1628. His style is somewhat affected and not always correct.

PARRASIO MICHELE. — Pupil of Paolo Veronese, flourished towards the end of the 16th century.

PERANDA SANTE. — (1566-1638, at Venice). Pupil of Leonardo Corona and Palma il Giovane.

PONCHINO GIO. BATTA. — (See Bozzato).

PONTE (DA) FRANCESCO surnamed BASSANO. — (1548-1591). Son of:

PONTE (DA) JACOPO. — (1510-1592). Was the chief of an original School. He went to Spain and executed there many works. His father was Francesco Bassano called il Vecchio (1840-1530), a follower of Montagna.

PONTE (DA) LEANDRO. — Son of Jacopo (1538-1623).

PORDENONE GIOV. ANT. surnamed SACHIENSE. — This painter belonged to the Licinio Family, and was a nephew of the great Giov. Ant. Licinio called Pordenone, Tiziano's and Giorgione pupil and follower. Of the Sachiense we simply know that he died at Como in 1576.

- PORTA GIUSEPPE** surnamed **SALVIATI** after his master Francesco Salviati. Born in 1520 at Castelnuovo di Garfagnana, died at Venice in 1570.
- PREVITALI ANDREA**. — Bergamasque; born about 1500, pupil of Giov. Bellini; died of plague in 1528.
- RICCI SEBASTIANO**. — (1660-1734, at Cividale and Venice). He was a good colorist.
- RENIERI NICOLÒ**. — Came from the school of the Caravaggi. He was still alive in 1641.
- ROBUSTI JACOPO** surnamed **TINTORETTO**. — (1512-1594). Son and father of painters; he was the most skilful and original of all his contemporary fellow-artists. His activity is something really astonishing.
- ROBUSTI DOMENICO**. — Son of Jacopo (1562-1637). He was a feeble follower of his father.
- SALVIATI**. — (See **PORTA**).
- TIEPOLO GIO. BATTA**. — Was the last sparkling light which glorified the Venetian School (1692-1769). He went to Spain and to Germany and painted abroad as well as in Venice delightful frescoes and magnificent decorations. He died at Madrid.
- TIEPOLO DOMENICO**. — Son and follower of G. B. Born in 1726, died towards the end of the 18th century.
- TINELLI TIBERIO**. — (1586-1638, at Venice). Assistant of Giovanni Contarini and Leandro Bassano.
- TIZIANO**. — (See **VECELLIO**).
- VASSILACHI ANTONIO** surnamed **ALIENSE**. — Born in 1555 in the isle of Milos; pupil of Paolo Veronese; died at Venice in 1629.
- VECELLIO MARCO**. — (1545-1611). Nephew of the celebrated Tiziano Vecellio.
- VECELLIO TIZIANO**. — One of the greatest masters of painting. His genius gave to Venetian art a new start towards lofty regions. Born in 1477 at Piave di Cadore he died in 1576 at Venice.
- VERONESE PAOLO**. — (See **CALIARI**).
- VICENTINO ANDREA**. — (See **MICHELI**).
- ZANIBERTI FILIPPO**. — (1585-1639, at Venice). Pupil of Sante Peranda.
- ZELOTTI GIO. BATTA**. — (1552-1592, at Verona). Companion and good follower of Paolo Veronese.
- ZUCCARI FEDERICO** or **ZUCCARO**. — Born about 1542 near Pesaro. Son of a common painter, he became famous amongst his contemporaries. He worked in Spain and at Rome. Died in 1609.



CHRONOLOGICAL TABLE OF THE DOGES.

	<i>Year</i>		<i>Year</i>
1. ^o Paoluccio Anafesto	697	27. ^o Ottone Orseolo	1008
2. ^o Marcello Tegelliano	717	28. ^o Pietro Centranico	1026
3. ^o Orso Ipato	726	29. ^o Domenico Flabanico	1032
4. ^o Teodato Ipato	742	30. ^o Domenico Contarini	1043
5. ^o Galla Gaulo	755	31. ^o Domenico Selvo	1071
6. ^o Domenico Monegario	756	32. ^o Vitale Faliero	1085
7. ^o Maurizio Galbajo	764	33. ^o Vitale I Michiel	1096
8. ^o Giovanni Galbajo	787	34. ^o Ordelafo Faliero	1102
9. ^o Obelerio Antenoreo (*)	804	35. ^o Domenico Michiel	1118
10. ^o Agnello Partecipazio	810	36. ^o Pietro Polani	1130
11. ^o Giustiniano Partecipazio	827	37. ^o Domenico Morosini	1148
12. ^o Giovanni I Partecipazio	829	38. ^o Vitale II Michiel	1156
13. ^o Pietro Tradonico	837	39. ^o Sebastiano Ziani	1172
14. ^o Orso I Partecipazio	864	40. ^o Orio Mastropiero	1178
15. ^o Giovanni II Partecipazio	881	41. ^o Enrico Dandolo	1193
16. ^o Pietro I Candiano	887	42. ^o Pietro Ziani	1205
17. ^o Pietro Tribuno	888	43. ^o Jacopo Tiepolo	1229
18. ^o Orso II Partecipazio	912	44. ^o Marino Morosini	1249
19. ^o Pietro II Candiano	932	45. ^o Riniero Zeno	1253
20. ^o Pietro Partecipazio	939	46. ^o Lorenzo Tiepolo	1268
21. ^o Pietro III Candiano	942	47. ^o Jacopo Contarini	1275
22. ^o Pietro IV Candiano	959	48. ^o Giovanni Dandolo	1280
23. ^o Pietro I Orseolo	976	49. ^o Pietro Gradenigo	1289
24. ^o Vitale Candiano	978	50. ^o Marino Giorgio o Zorzi	1311
25. ^o Tribuno Memmo	979	51. ^o Giovanni Soranzo	1312
26. ^o Pietro II Orseolo	991	52. ^o Francesco Dandolo	1329

(*) This is the first Doge whose portrait we find painted on the frieze in the Great Council hall.

	<i>Year</i>		<i>Year</i>
53.° Bartolam. Gradenigo	1339	88.° Pasquale Cicogna	1585
54.° Andrea Dandolo	1343	89.° Marino Grimani	1595
55.° Marino Faliero	1354	90.° Leonardo Donato	1606
56.° Giovanni Gradenigo	1355	91.° Marco Ant. Memmo	1612
57.° Giovanni Delfino	1356	92.° Giovanni Bembo	1615
58.° Lorenzo Celsi	1361	93.° Nicolò Donato	1618
59.° Marco Cornaro	1365	94.° Antonio Priuli	1618
60.° Andrea Contarini	1368	95.° Francesco Contarini	1623
61.° Michiel Morosini	1382	96.° Giovanni Cornaro	1625
62.° Antonio Veniero	1382	97.° Nicolò Contarini	1630
63.° Michele Steno	1400	98.° Francesco Erizzo	1631
64.° Tommaso Mocenigo	1414	99.° Francesco Molino	1646
65.° Francesco Foscari	1423	100.° Carlo Contarini	1655
66.° Pasquale Malipiero	1457	101.° Francesco Cornaro	1656
67.° Cristoforo Moro	1462	102.° Bertuccio Valiero	1656
68.° Nicolò Tron	1471	103.° Giovanni Pesaro	1658
69.° Nicolò Marcello	1473	104.° Domen. II Contarini	1659
70.° Pietro Mocenigo	1474	105.° Nicolò Sagredo	1675
71.° Andrea Vendramin	1476	106.° Alvise Contarini	1676
72.° Giovanni Mocenigo	1478	107.° Marco Antonio Giu-	
73.° Marco Barbarigo	1485	stinian	1684
74.° Agostino Barbarigo	1486	108.° Francesco Morosini	1688
75.° Leonardo Loredano	1501	109.° Silvestro Valiero	1694
76.° Antonio Grimani	1521	110.° Alvise II Mocenigo	1700
77.° Andrea Gritti	1523	111.° Giovanni Cornaro	1709
78.° Pietro Lando	1539	112.° Alvise III detto Se-	
79.° Francesco Donato	1545	bastiano Mocenigo	1722
80.° Marco Ant. Trevisano	1553	113.° Carlo Ruzzini	1732
81.° Francesco Veniero	1554	114.° Alvise Pisani	1735
82.° Lorenzo Priuli	1556	115.° Pietro Grimani	1741
83.° Girolamo Priuli	1559	116.° Francesco Loredano	1752
84.° Pietro Loredano	1567	117.° Marco Foscari	1762
85.° Alvise I Mocenigo	1570	118.° Alvise IV Mocenigo	1763
86.° Sebastiano Veniero	1577	119.° Paolo Renier	1779
87.° Nicolò da Ponte	1578	120.° Lodovico Manin	1789

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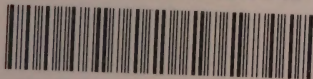
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